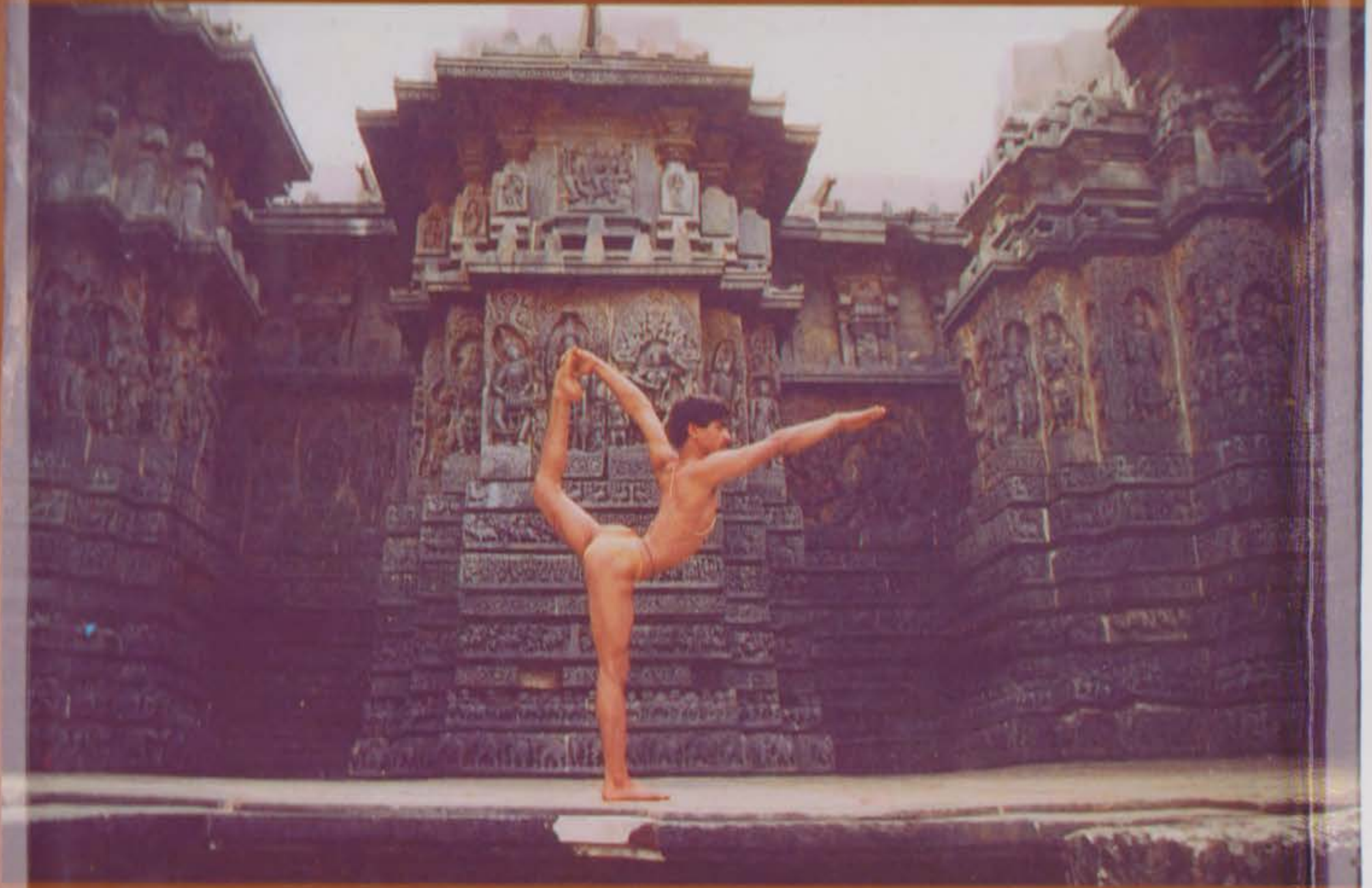
SJOMAN

THE YOGA TRADITION
OF THE MYSORE PALACE

ABHINAV



THE YOGA TRADITION
OF THE MYSORE PALACE

The Yoga Tradition of the Mysore Palace

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"The Yoga Tradition of the Mysore Palace" traces the developments in the yoga tradition that has led to the strongest yoga tradition practised in the world today, from Krishnamacariar to Pattabhi Jois' Astanga yoga system and the Iyengar system. The spread of these yoga systems all over the modern world is unparalleled in the history of yoga; it partakes of the nature of a mass movement. The introduction traces the development farther back by looking into a history of asanas itself, garnering evidence from different periods in Indian history and relating this to the basic texts of yoga philosophy. The book requires us to view the history and development of yoga from an entirely new perspective. The introduction centres around a translation of the yoga section of the SRITATTVANIDHI, the oldest text available at present substantiating a developed asana practice. This text, written in the 1880's, foreshadows our own period.

Rs 350

The Yoga Tradition of the Mysore Palace

For the whistle
blowing yogins

The Yoga Tradition of the Mysore Palace

N.E. Sjoman

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FOREWORD

There is a continuous record of involvement and patronage of Yoga at the Mysore Palace for over 200 years. The oldest records found are in the *ŚRĪTATTVANIDHI*, the most complete document in the History of Yoga Asanas found todate. This work was compiled by Mummadi Krishnaraja Wodeyar himself and is translated with the illustrations here.

The introduction traces other influences in the Yoga System. It documents the educational interests and efforts of Nalwadi Krishnaraja Wodeyar in installing Krishnamacariar at the Palace and in the Yoga Sala, teaching Members of the Royal Family and the Public at large through the Royal Pathasala.

That Yoga System, a synthesis of many different schools of exercise, some almost defunct, has spread over the entire World through its primary preceptors Krishnamacariar, B.K.S. Iyengar and Pattabhi Jois.

It is gratifying to look back at the farsightedness of my ancestors and know that, through them, countless students of Yoga, all over the World, in every single country, have been able to share in the benefits and secrets of Yoga.

1.3.1995

SRIKANTA DATTA NARASIMARAJA WADIYAR

PREFACE TO THE SECOND EDITION

The response to the book has been gratifying and refreshing for the most part. It is a privilege to be able to bring out the second edition.

In this second edition, there are a number of minor errors or omissions that have been corrected. B.K.S. Iyengar has stated that he was never Pattabhi Jois' student. This has been incorporated in the text. There have been some minor additions to the bibliography that bring up to date recent material on the Yogasūtram of Patañjali. My own study of the Yogasūtram is now complete and brings to a conclusion my studies of the history of yoga as such. This has been hastened, actually made largely unnecessary, by the excellent comparison of Buddhist meditation practices with the meditation practices in Patañjali's sūtras published by S. Tandon. Occasions remain for studies to amplify sketchy parts and reclaim transfigured parts of this reconstituted yoga history.

The criticism that the Indian schoolmen make of western thinkers is that they are unaware of their presuppositions. The presuppositions, which here are actually the reasons why people do yoga—why very different people in different times have done yoga, have been carefully exemplified in this book. Literature indicating animistic beliefs, a search for power, sympathetic magic appropriation, deliberate delusionary tactics, therapeutics and health, social groupings, a gradated spiritual discipline, a basic metaphysical understanding and so on have been presented as diverse points of view. This is an attempt to understand an underlying motivation for following the teachings of yoga and thus, to understand why yoga has survived. This appears to have passed unnoticed by most readers. This is not surprising as there has not even been any attempt at understanding the implications of the fact that the book brings into question the particular narrative history of yoga as it is known and drawn on by trying to trace an outline of the important developments in the practice tradition. It would seem to be a serious problem if our history, which presumably forms the basis for our action, is shown to be largely fabrication.

Yoga as a spiritual discipline is discussed in the context of Indian metaphysical systems. Linkages have been made to the Yogasūtram and I have gone on, as mentioned above, to write articles examining further the sūtras of Patañjali. This examination has not been academic, but technical in terms of the philosophy, and speculative. This examination, interdisciplinary by nature, draws on and includes the work of practitioners of meditation...the work of people who have practised yoga and meditation as a spiritual discipline.

Interestingly enough, in our own time, yoga has become a social phenomenon. This might be partly because the most recent innovative practitioners of yoga have been Vaishnavas who seem to be oriented more towards social organization—social systems, status, economics, however one wants to see it, than the Saivites who have had their heyday more than one hundred years ago and have formerly been on the fringes of social apparatus. Of course, the whole guru-śiṣya tradition is part of a social bonding complex and is particularly attractive at present to people who are alienated from family complexes; one of the most difficult aspects of our perilous modernism. I have heard a yoga student say, "Pattabhi Jois is like a father to me". With such emotive social complexes one is invariably entangled in all the moralizing, status seeking and so on that goes with the territory. And the territory is social loyalty or grouping, competition and economics.

In fact, most of the yoga people who have commented on the book have been interested in the particular status of their teacher or have wanted to elicit some gossipy titbit from me. I have been very careful to avoid this with full awareness that the world runs on gossip. I have been very careful to excise such elements from the work presented. These sorts of statements perhaps serve the "hagiographical imperative" quite efficiently. My interests, though, have been the particular and not the general. As I try to avoid generalities leaving my mouth, I have for the most part failed to live up to these interests. I have also avoided responding when reproached with generalities. All the same, I have tried to be generous with my information and have let, as far as possible, the research speak for itself. Because of this, the reader can form his own conclusions. Pattabhi Jois, when asked what he thought of this book, told one of his students that I had written it just to make money off of him.

The few academics that have commented have been mostly inter-

ested in the preface where they are referred to and have told me repeatedly that academics are "just like that" but they were never able to say such things themselves. In other words, they have co-opted my independence and made me one of them. Others, who I won't mention by name as they are not part of this story, have said that the book is "not quite academic". Others again have proclaimed my research "may be flawed". It is not possible to address these statements since no details are given, for example, as to the nature of the "flaws". Indeed, one might suspect that such statements are maliciously intended in that they question the credibility of what has been offered without offering specific critique, opportunity for dialogue, for rejoinder, correction or modification of views. The careful documentation of my statements, however, speaks for itself. This kind of critique is power tripping. And that has been important in our own scholastics, our history and the history of yoga.

Yoga spread into China primarily because of the promise of supernatural powers. The mythology of Superman is the American counter dream. And there is a dream battle going on, a battle of mythology and metaphysics. I tend to think of the American Superman dream as more adolescent. The Indian yogi figure is more practical in some senses—attractive to people who have already abandoned Superman and maybe even Santa Claus (economics?). But the Indian yogi figure, in spite of the Vaishnavite socialization, is an outlaw by nature, specifically, by the nature of his sādhanā. The power dream although dubious at best, is a fantasy to work by, a rite of passage, but perhaps ultimately unsustainable to a keen student of yoga. The serious pursuit of yoga is a touchstone that allows us to generate our own individual understanding from a corporeal base. But dream worlds have the imprint tenacity of delusion based advertising. Yoga has been around a few more years than Superman; indeed, it is probably the mythological source complex of the latter and is, in a very individual or personal way, the archetypal mythical hero journey. The continued interest of the western world in yoga, in advertising and the ideas of purity, tradition, superiority, the ideas of privileged and powerful secret knowledges that one can acquire like TVs and cars all belong to that same complex and inform the guru-śiṣya complex as understood today. One can witness the success of the term "power yoga" that has so recently appeared and come into vogue.

B.K.S. Iyengar, in a remark he probably does not remember, said to me once, "Everything has come to me but nothing stays."

Patañjali has said that a word, once spoken, sets up a vibration that continues on into infinity. He also says that one single word, correctly spoken, is sufficient to achieve enlightenment. The vibration that is the primal desire to speak, is the vibration that originated this universe. The realization of that primal vibration was a mystical experience. All this might point to the fact, among other things, that we ought to be careful what we say.

People have misinterpreted my dedication. The "whistle blowing yogis" are the Nāthas according to Briggs. But he made a mistake, it was not a whistle they carried but a chillum. Why would yogis want a whistle?

Mysore, 1999 N.E. Sjoman

PREFACE TO THE FIRST EDITION

I need to explain the point of view taken in this work with the aim of distinguishing it from much of current academics. This is necessary because I am partially a product of academic learning and use academic formats. There have been other stronger influences on my learning which are not academic; which would indeed be excluded from academic consideration. Secondly, since relocating to Canada, my personal experience is that academics are irrevocably involved with politics. Invariably this reflects in academic work at all levels. The result: one becomes highly suspicious of academics and their work. It is not enough to accept the "format" or discourse of the work; one needs to see the person behind the work, his background and to evaluate his personal integrity. Official credentials are not a reliable measure of integrity. Much of what passes for a "critical attitude" desirable in "scientific" understanding is an agenda for exercising dominance, a closet legitimisation of appropriation.

In order to explain the point of view of this work, I have to explain the issues I have brought to it and thus speak of my own education. I do this in order that the reader may understand the preparation I bring to the work and as an acknowledgement of the many teachers that have shared their wisdom and their learning with me.

I began studying philosophy and mathematical logic at the University of British Columbia in Canada. Quine's deductive logic was disappointing for me because it was not possible to arrive at any further knowledge than what was contained in the premise. Godel's proof seemed to me to state that no mathematical system was complete or possible to complete unless you postulated "one". Because of disappointment with this, I switched to English literature and language.

The study of literature at that time in Canada was basically the colonial syllabus of English classics with a developing branch of American literature. I was fortunate at this time to have as a mentor Dr. Craig Miller. He treated me as if I were special and, because of that, I wanted

to be special for him. I felt though that English literature was boring and began to read whatever European literature in translation that I could get my hands on. I remember thinking when I graduated that I ought to have known something about something. I did not feel I did.

I then went to Sweden where I began the study of European (called world literature there) and Scandinavian literature. My mentors here, through difficult times, were Boel and Carl Reinhold Smedmark. They helped me, often in spite of my flagging will, through Scandinavian language, literature and culture. My learning here was in the "old system", the French and German learning system. Eventually I studied History of Religion and began an intensive study of Indology specializing in Sanskrit. Sanskrit became my consuming interest and passion — an inner urge which had no logical or rational source. Here, Chandrakant Desai taught me to memorize and somehow or other awakened my memory to many things. After seven years of study I was disappointed with European learning. My teachers, philologues, knew all the irregularities of the language, but could not speak the language. This always seemed like an artificial intellectual exercise to me. The study of religion was really a study of European attitudes towards religion at different periods in history. Subsequently, I considered this the "orientalist" phase of my education.

I began studying in India at the Centre of Advanced Studies in Sanskrit at Pune University. In Pune though, the main part of my learning was with Indian traditional learning, eventually with paṇḍits and śāstris. I was ostracized for this; the University was considered progressive. The Indian traditional learning system is a 2000-year-old apprentice system which is, even in subjects such as logic and grammar, a metaphysical system of learning. I have spoken of this in my paper "The Memory Eye". That system has virtually disappeared today and I consider myself privileged for being able to share in that learning in the small way I did. After Pune, I studied with śāstris in Mysore for another fourteen years. There were many highly specialized paṇḍits and śāstris there because of royal patronage. For me, learning in this way was somehow a participation in "mainstream" learning. From that perspective, Western learning looked like the solution of pseudo-problems by means of ego assertion.

I remember with affection many of the great paṇḍits who gave their time to me — Sivaramakrishna Sastri, Srinivasa Sastri, Vighnahari Deo,

Ramasastri, S.N. Varadacarya, K.S. Varadacarya, Visvesvara Diksita, Ramacandra Rao and others.

I began studying yoga in Sweden with a young Frenchman who had recovered his body usage from a crippling car accident. I studied with B.K.S. Iyengar in Pune during the five years I was there. I felt that my learning in Sanskrit would never have been possible without the learning in yoga from him. At present, I could not think of living itself without the intangible benefits of the teachings in yoga.

In repect of this particular work, I want to mention that I applied for grants from the Social Science and Humanities Research Council in Canada a number of times in order to search in the libraries of Nātha maths, in private palace libraries and so on in order to obtain materials that might have added to this history of āsanas. I had assembled a team that could travel with me covering nine languages and able to participate in virtually any circumstance — the circumstances would have required us to visit as ascetic yogins rather than scholars. The Social Science and Humanities Research Council never saw fit to give that grant and I was unable to carry out that search. It always seemed to me that this was a unique project, something that would give basic materials for research and something that no one except myself would have been able to do.

I want to point out as well that this study is far from complete. Apart from the possible materials that I have not been able to search for, there is a wealth of literature — *PURĀṆAS*, *ĀGAMAS*, independent studies that have barely been noticed, Buddhist material and so on, all of which have something to contribute to this history. It has been neglected because of the idea that Patañjali is the definitive end of yoga, virtually the source and the end of the tradition. That view is a superimposed orientalist textual-based view.

Many friends have supported me while I worked on this material. Śrī Dattatreya has assisted and supported me at all times. Without him this book would not exist. I also wish to mention Suzanne and the late Pervez Merwanji, Yvette Zerfas, Swami Sivapriyananda, Carmel Berkson, and Katie Ohe.

Srikantadatta Narasimharaja Wadiyar permitted me to take photographs of the yoga section of the *ŚRĪTATTVANIDHI* from the Maharani's manuscript in the Sarasvati Bhandar Library. P. Maribasavaradhya at the Oriental Institute in Mysore transliterated the

Old Kannaḍa script into *devanāgari*. Venkatacala Sastri at the Kannaḍa Institute in Mysore translated *MAISŪRU MAISIRI* for me and directed me to various other sources of information. Dr. Bill Walker went through the text repeatedly making it "readable".

A work of this nature is perhaps abrasive to particular interests. While aware of this, my intention has been to look as closely as I could at the astounding development of this particular tradition and to examine the yoga tradition as a whole through that. I consider, as many people do, that yoga embodies a great mystery. I hope that what little material I have been able to collect will be of interest to the readers of the work.

I am a participant in this tradition — a participant with rare preparation and access to Indian scholastics. I have had intense training in yoga and a sustained interest in spiritual disciplines. I personally consider academics or knowledge an art of clear thinking rather than a career. Thus, I place myself distinctly in the realm of the arts. The academic objective viewpoint is a logical fallacy based on domination as opposed to understanding. I feel that the only possible way of communicating any meaningful sense of justice in this world is through one's personal sense of order, one's aesthetic. The arts, being a manifestation of the human spirit and love, are one of the few things that remain with us in this world; one of the only things that have any value.

Mysore, 1995 N.E. Sjoman



A Mysore Painting of the Eight Yoga Cakras

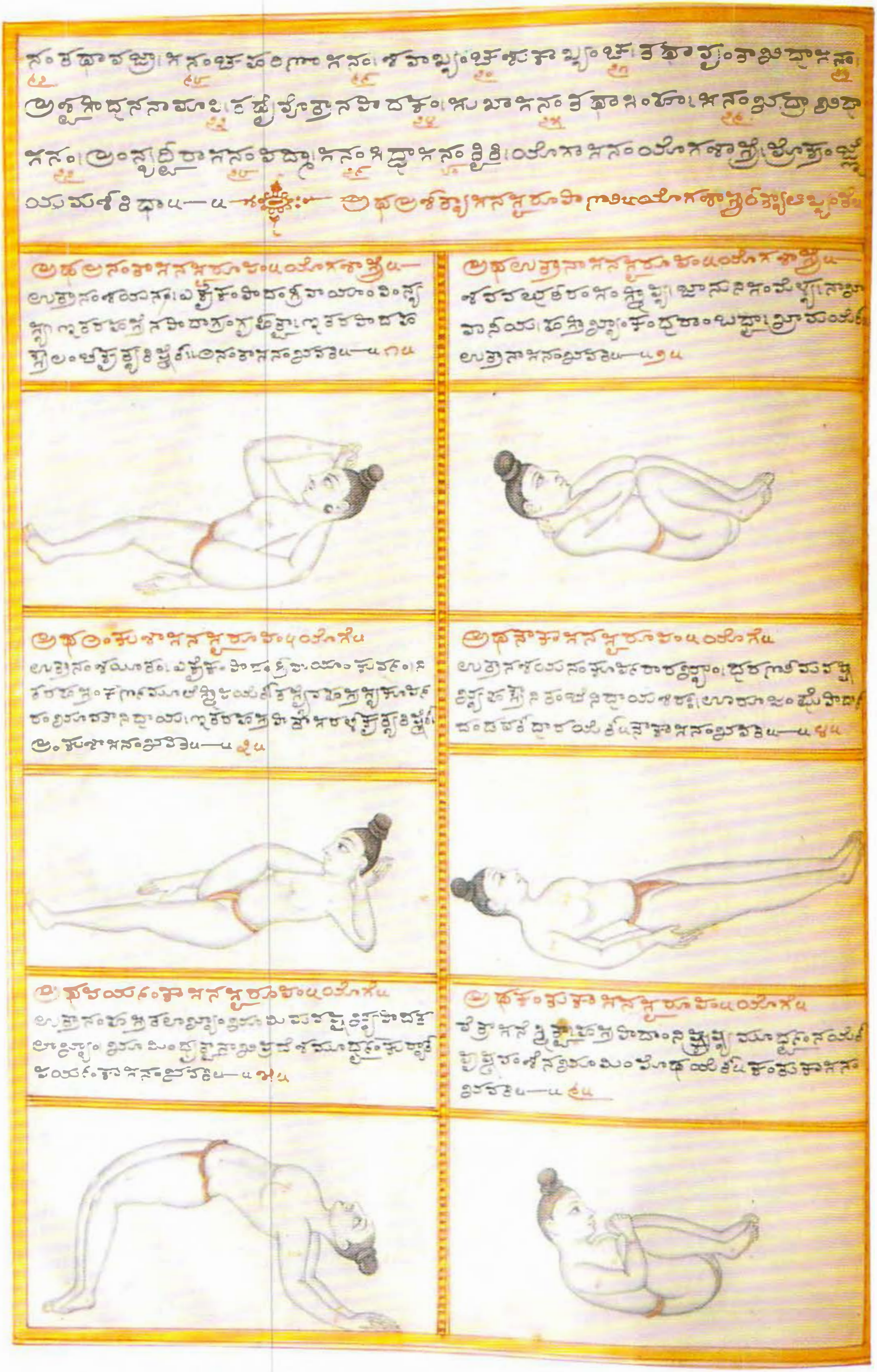
Photograph: Swami Sivapriyananda

Synopsis: Swami Sivapriyananda

The presiding deities of cakras are represented on each side of the cakras. There is an unknown cakra below the *mūlacakra* which consists of two half moons or crescents that contain *bīja mantras* and figures of deities that are not clearly visible.

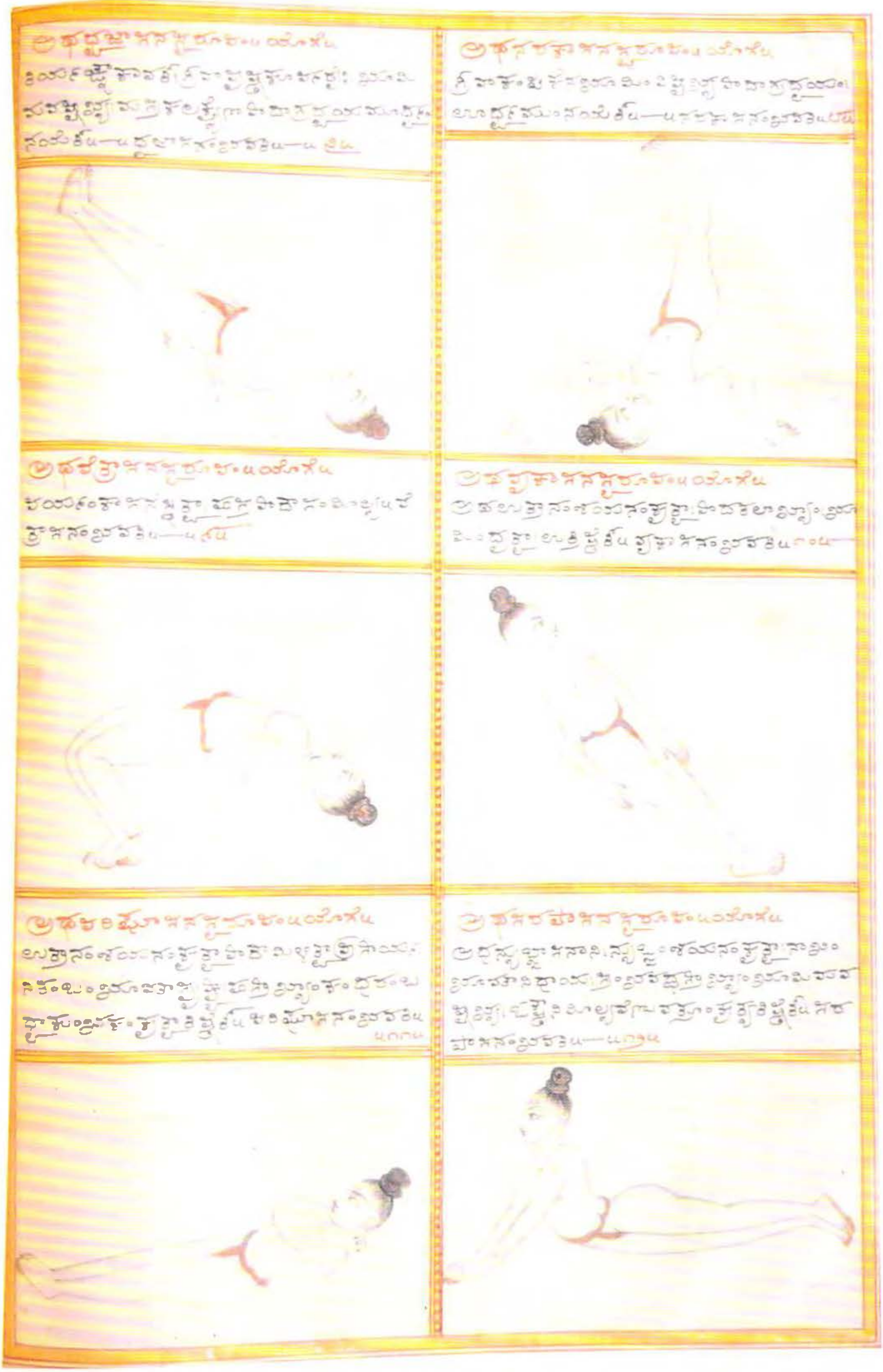
Around the figure, there are nine yogis and three deities, all of them performing āsanas. The āsanas are named in six cases. The upper left figure looks as if he is doing *paścimottānāsana*. The āsanas is not named (the unmarked āsanas are named according to Iyengar's nomenclature). The deity beside him is doing *kārtavīryārjunāsana*. The deity to the right of the figure is doing *gaṇeśāsana*. The figure in the upper right hand corner is doing *kapilāsana*. Below him is *matsyendra*. The figure in the bottom right corner is doing *dhanavantari āsana*. The figure to the left of him is marked and appear to read *yogudaṇḍāsana*. None of the others are marked. The middle figure appears to be doing *mayūrāsana*. The next to the left appears to be doing a *kadambāsana* or preparation for that. The left corner is not clear as an āsana. On the left side the top figure appears to be doing a form of *garbhapiṇḍāsana* and the next one down is doing *yoganidrāsana*.

The painting is probably datable to the 18th century by the style.



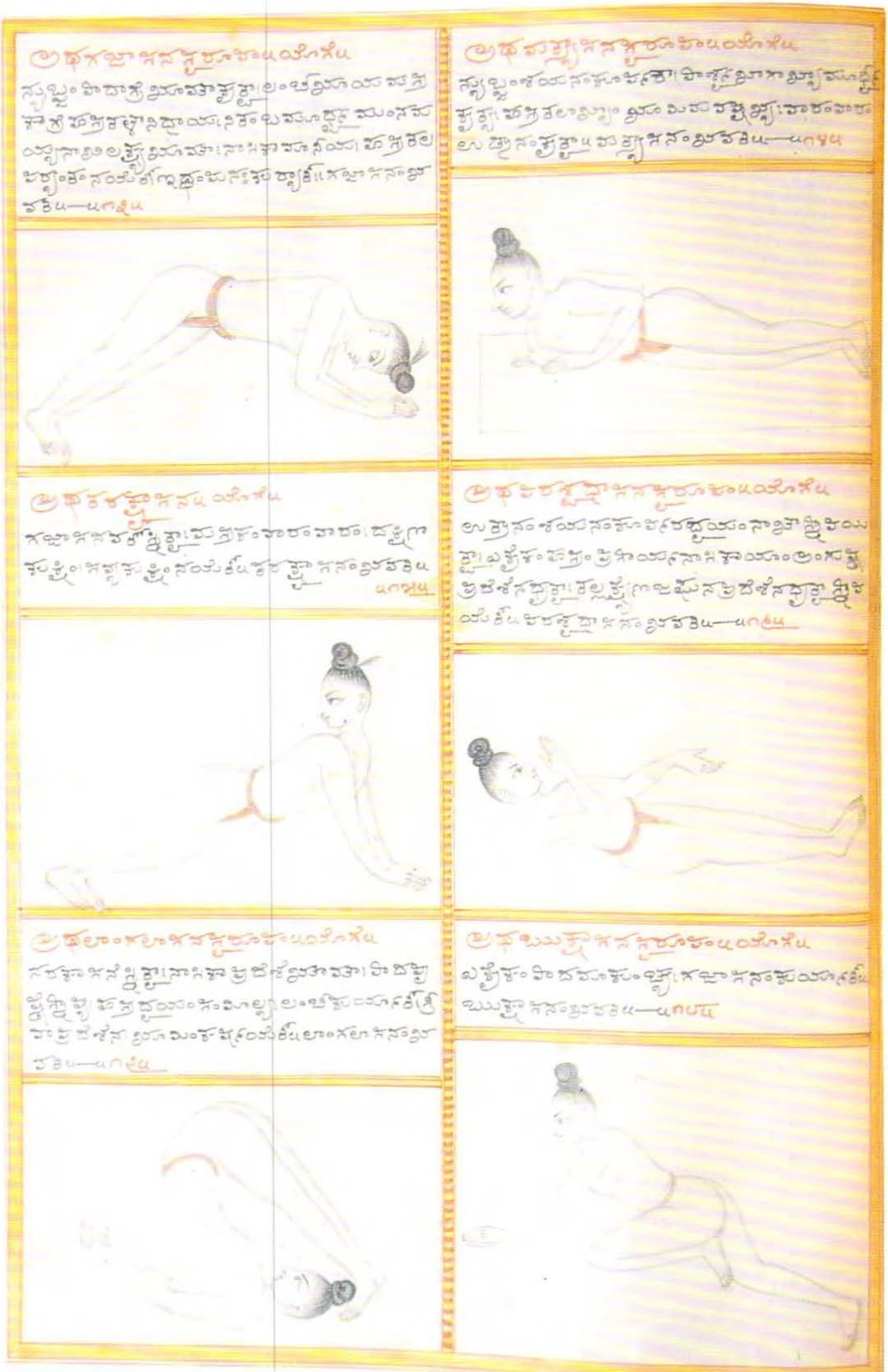
Pl. 1

1. *Anantāsana*	2. *Uttānāsana*
3. *Aṅkuśāsana*	4. *Naukāsana*
5. *Paryaṅkāsana*	6. *Kandukāsana*



Pl. 2

7. *Dhvajāsana*	8. *Narakāsana*
9. *Vetrāsana*	10. *Vṛkṣāsana*
11. *Parighāsana*	12. *Sarpāsana*



Pl. 3

13. *Gajāsana*	14. *Matsyāsana*
15. *Tarakṣvāsana*	16. *Paraśvadhāsana*
17. *Lāṅgalāsana*	18. *Ṛkṣāsana*



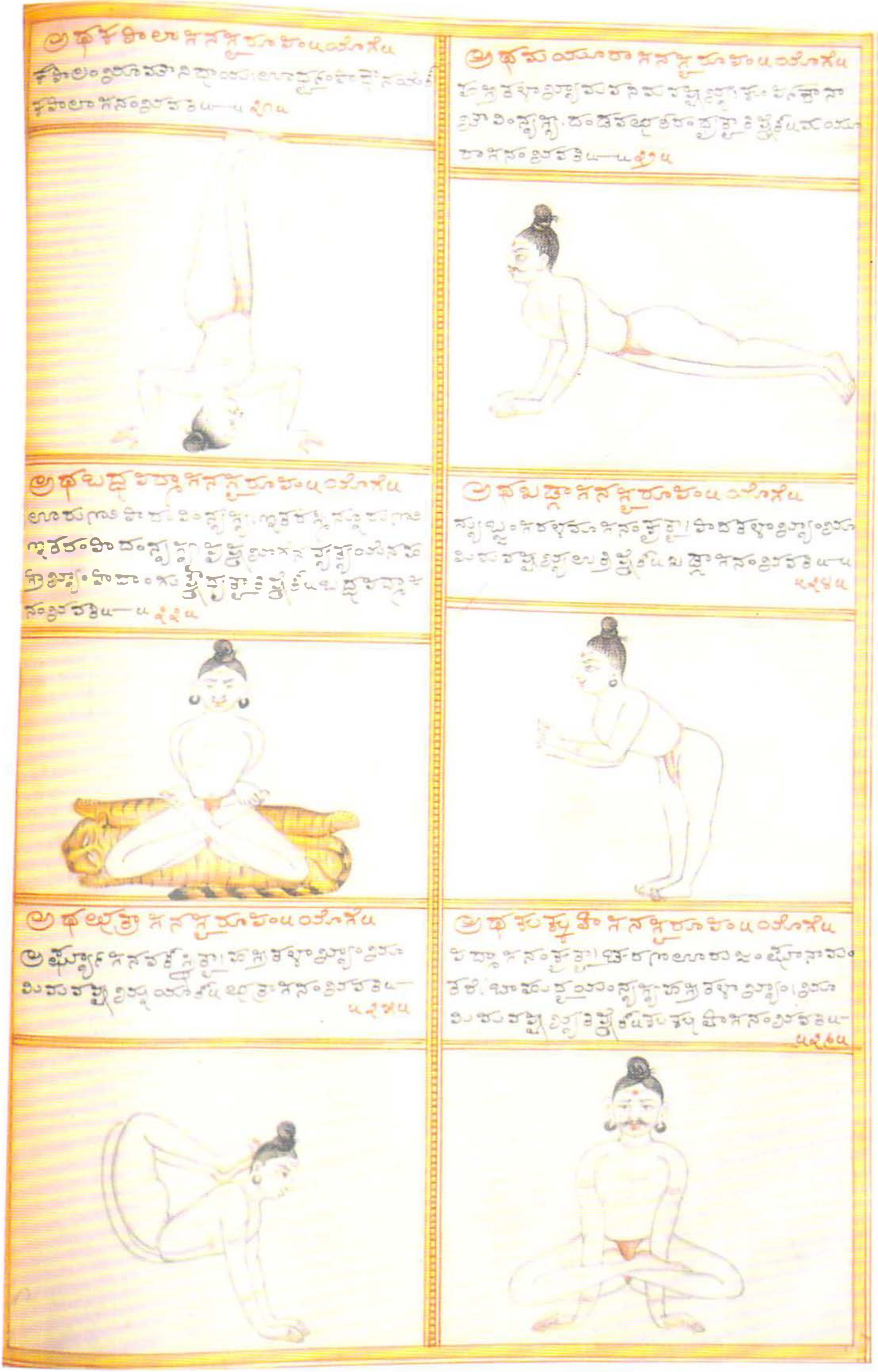
Pl. 4

19. *Dṛṣadāsana*	20. *Luṇṭhāsana*
21. *Trikūṭāsana*	22. *Śaṅkvāsana*
23. *Rathāsana*	24. *Śaśāsana*



Pl. 5

25. *Ajāsana*	26. *Cātakāsana*
27. *Kākāsana*	28. *Bhāradvājāsana*
29. *Tittīryāsana*	30. *Bakāsana*



Pl. 6

31.	*Kapālāsana*	32.	*Mayūrāsana*
33.	*Baddhapadmāsana*	34.	*Khaḍgāsana*
35.	*Cakrāsana*	36.	*Kukkuṭāsana*



Pl. 7

37. *Vānarāsana*	38. *Śyenāsana*
39. *Garuḍāsana*	40. *Śūlāsana*
41. *Pādukāsana*	42. *Sarpāsana*



Pl. 8	43. *Parvatāsana*	44. *Mālāsana*
	45. *Haṃsāsana*	46. *Dviśīrṣāsana*
	47. *Pāśāsana*	48. *Ucchīrṣakāsana*



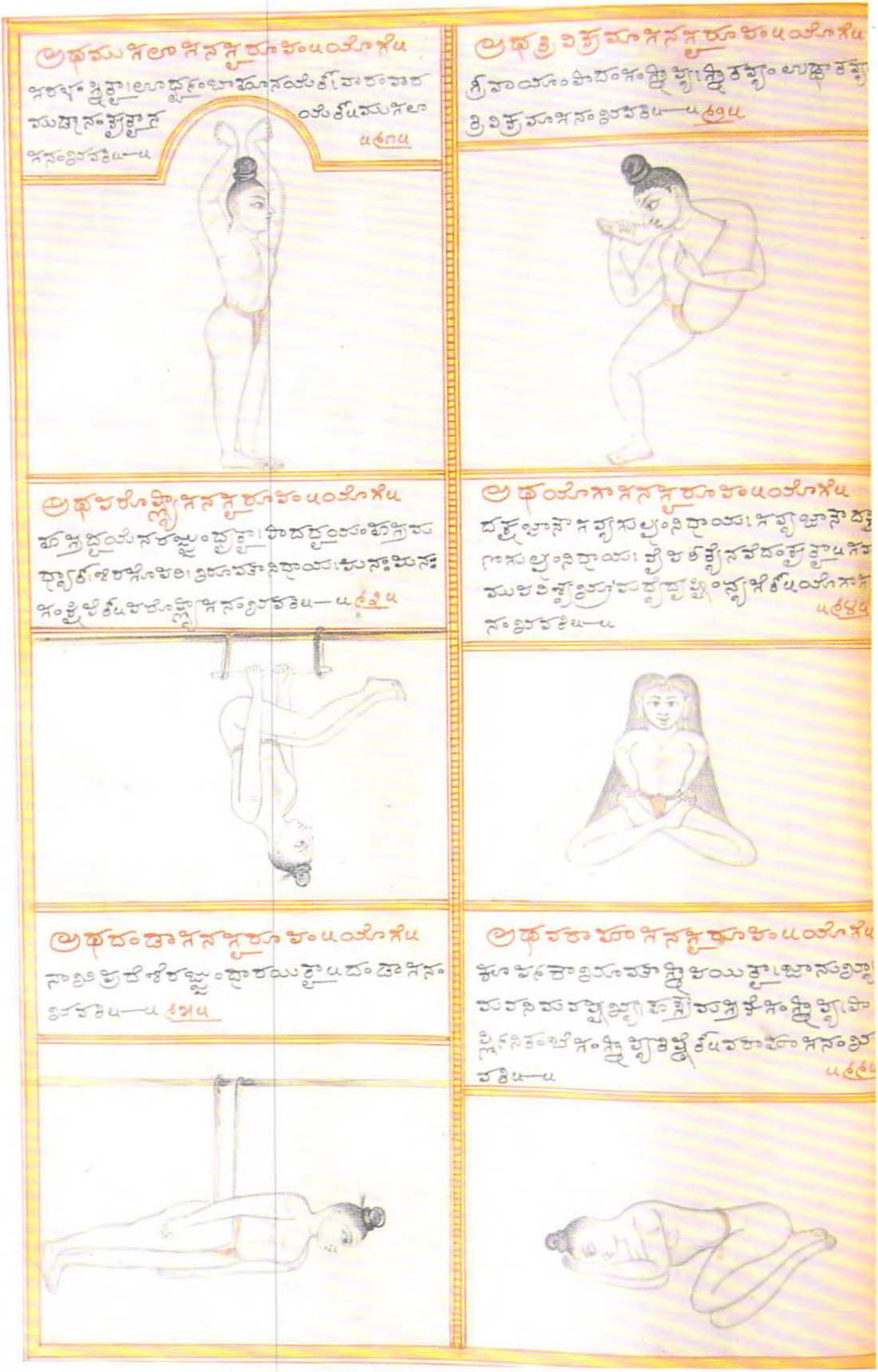
Pl. 9

49. *Ūrṇanābhyāsana*	50. *Grahāsana*
51. *Vimalāsana*	52. *Kubjāsana*
53. *Utpīḍāsana*	54. *Uṣṭrāsana*



Pl. 10

55. *Tāndavāsana*	56. *Dhruvāsana*
57. *Kapotāsana*	58. *Dhenukāsana*
59. *Svastikāsana*	60. *Tṛṇajalukāsana*



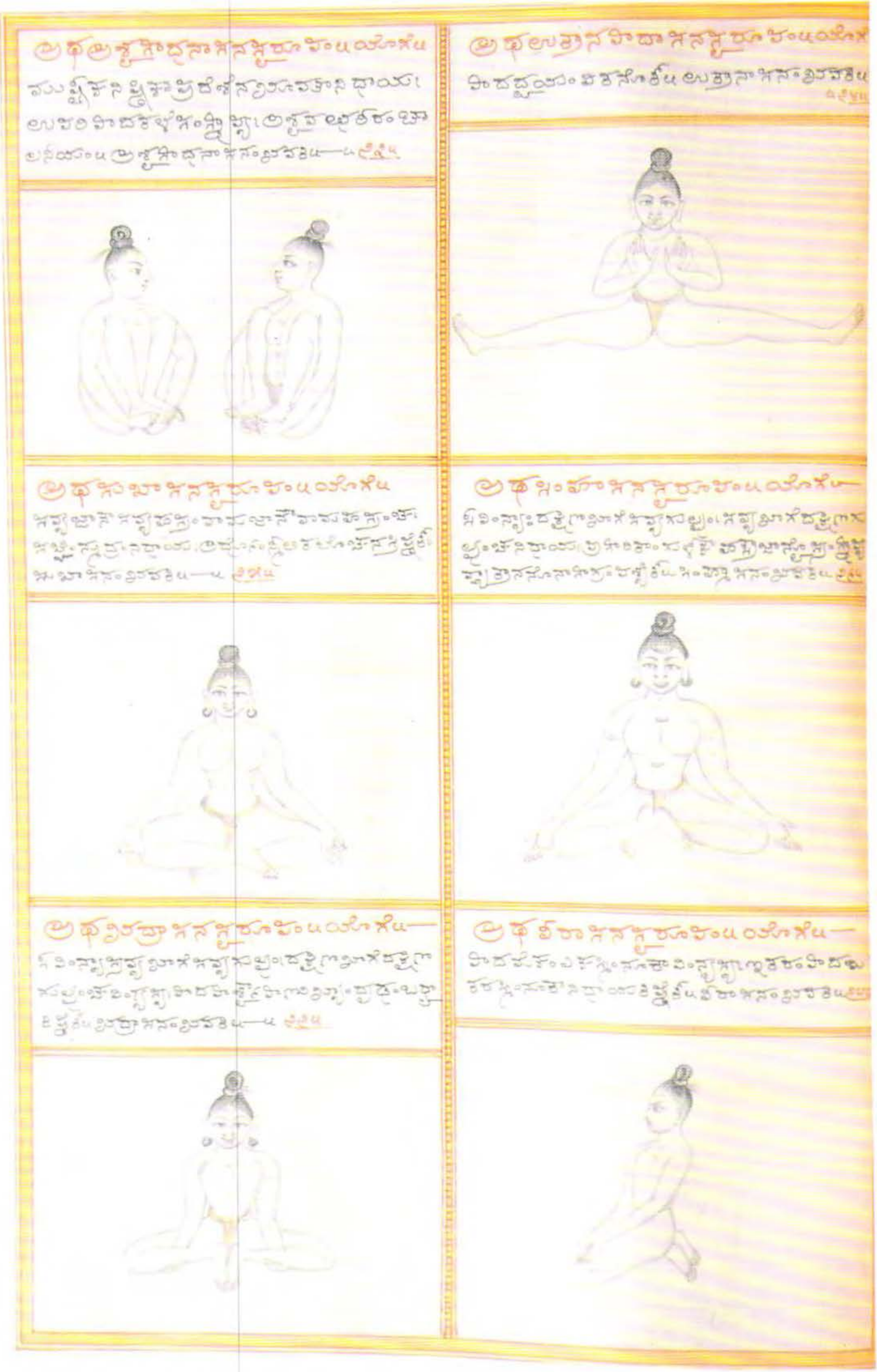
Pl. 11

61.	*Mūsalāsana*	62.	*Trivikramāsana*
63.	*Paroṣṇyāsana*	64.	*Yogāsana*
65.	*Daṇḍāsana*	66.	*Varāhāsana*



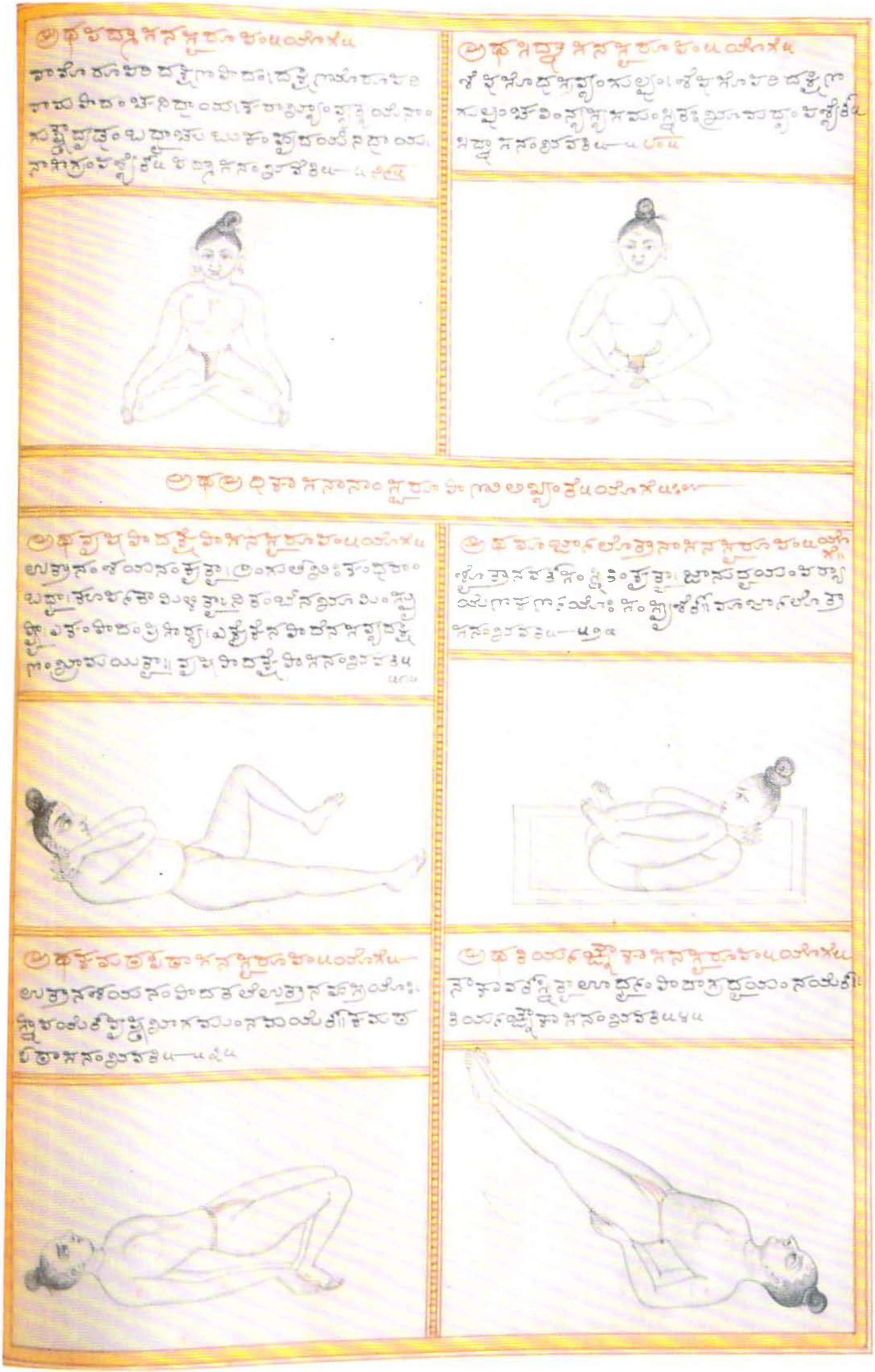
Pl. 12

67.	*Krauñcāsana*	68.	*Vajrāsana*
69.	*Hariṇāsana*	70.	*Śavāsana*
71.	*Śukāsana*	72.	*Vṛntāsana*



Pl. 13

73.	*Aśvasādhanāsana*	74.	*Uttānapādāsana*
75.	*Sukhāsana*	76.	*Siṃhāsana*
77.	*Bhadrāsana*	78.	*Vīrāsana*



Pl. 14				
	79.	*Padmāsana*	80.	*Siddhāsana*
	81.	*Vṛṣapādākṣepāsana*	82.	*Mārjārottānāsana*
	83.	*Kāmapīṭhāsana*	84.	*Tiryaṅnaukāsana*

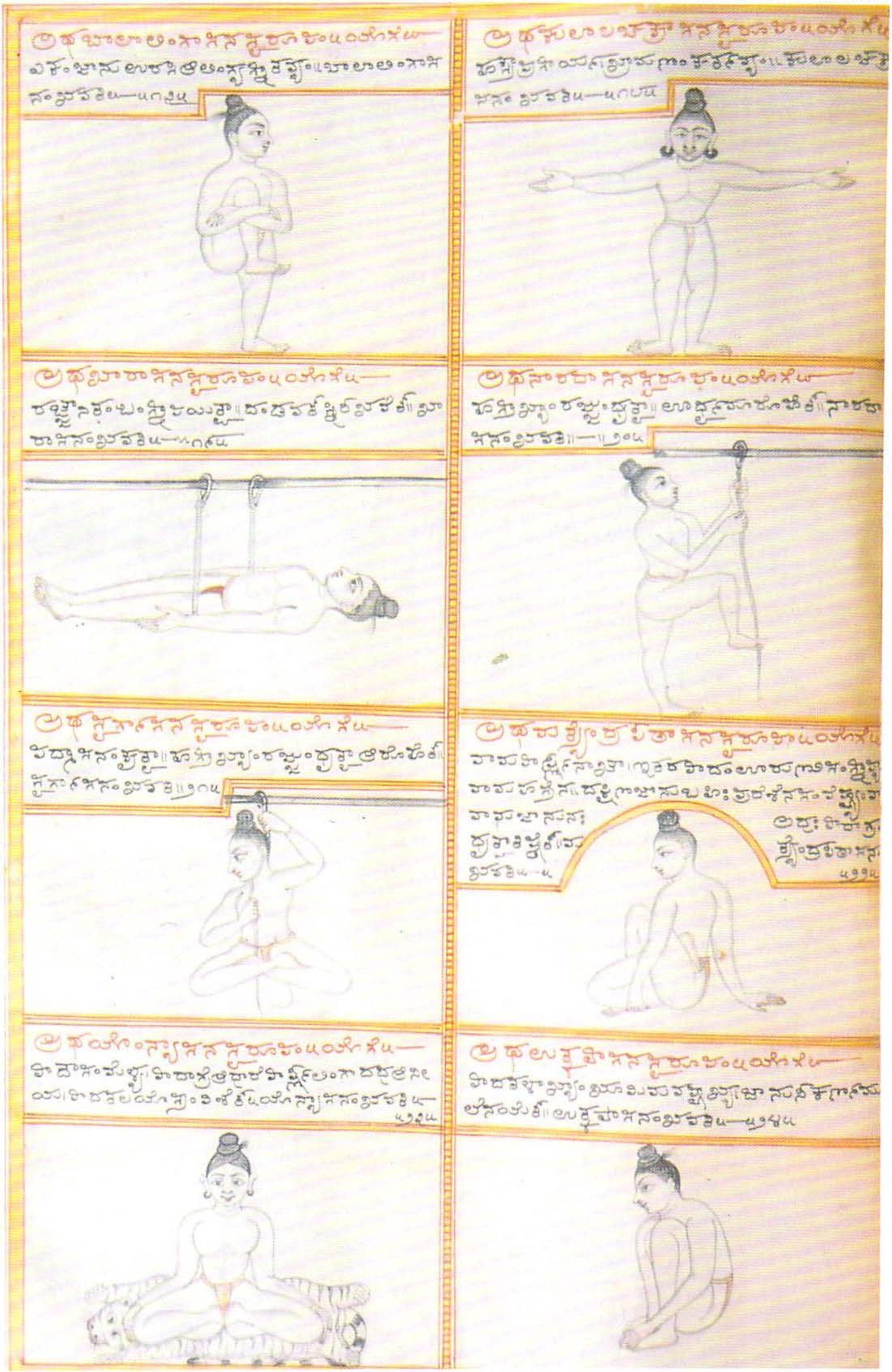


Pl. 15		
	85. *Uttānakūrmāsana*	86. *Viratāsana*
	87. *Meṣāsana*	88. *Kukkuṭoḍḍānāsana*
	89. *Araṇyacaṭakāsana*	90. *Viparītavṛtyāsana*



Pl. 16

91.	*Kadambāsana*	92.	*Kāñcyāsana*
93.	*Parpaṭāsana*	94.	*Preṅkhāsana*
95.	*Ardhacandrāsana*	96.	*Āliṅgāsana*



Pl. 17

97.	*Bālāliṅgāsana*	98.	*Kulālacakrāsana*
99.	*Bhārāsana*	100.	*Nāradāsana*
101.	*Svargāsana*	102.	*Matsyendrapīṭhāsana*
103.	*Yonyāsana*	104.	*Utkaṭāsana*



Pl. 18

105.	*Śuktyāsana*	106.	*Utthānotthānāsana*
107.	*Ardhapaścimottānāsana*	108.	*Ūrdhvapaścimottānāsana*
109.	*Dhanurāsana*	110.	*Kaupīnāsana*
111.	*Paṅgumayūrāsana*	112.	*Paṅgukukkuṭāsana*



Pl. 19

113.	*Garbhâsana*	114.	*Nyubjâsana*
115.	*Pādahastasaṃyogāsana*	116.	*Hastâṅgulibaddhâsana*
117.	*Hṛjjānusaṃyogāsana*	118.	*Preṅkhāsana*
119.	*Uḍḍânâsana*	120.	*Kuṭṭanatrayāsana*

[illegible]

[illegible]





[illegible]

Pl. 20	121. *Yogapaṭṭāsana*	122. *Añjalikāsana*



INTRODUCTION

THE YOGA TRADITION OF THE MYSORE PALACE

The yoga tradition that evolved through the patronage and participation of the Wodeyar royal family, rājās of the kingdom of Mysore, has today supplanted or affected a majority of the yoga teaching traditions primarily through the teachings of B.K.S. Iyengar and his students. This tradition is strongly preoccupied with the practice of āsanas or yoga positions, appears to be distinct from the philosophical or textual tradition, and does not appear to have any basis as a tradition as there is no textual support for the āsanas taught and no lineage of teachers. A translation of the "*ŚRĪTATTVANIDHI*"[1] manuscript from the Mysore Palace from somewhere between 1811 and 1868 containing 121 illustrations of āsanas presented here indicates some sort of textual basis. An attempt to trace the tradition historically indicates a much older tradition and gives us a glimpse into the actual evolvement of the teachings of yoga from the time of Patañjali. This enables us to examine our ideas of "tradition" and the treatments of tradition by the adherents of the textual tradition, the ancient practitioners of yoga and the modern students of yoga who claim ancient authority. The attempt to study the āsana tradition by comparing names of āsanas with older sources and other traditions reveals a common fund and considers material that should give us a surprising and direct insight into dynamic living tradition—into the very essence of tradition that makes it a living tradition rather than a lineal historic tradition created and substantiated by academic tradition. Through the understanding gained in this process, it is possible to evaluate modern practices of yoga which have evolved towards therapy within a dynamic historical background. Through that, and the understanding gained from actual practices, it is possible to return to the oldest source, Patañjali, and re-interpret one of his sūtras in what must be a more complete manner; it makes the sūtra meaningful.

THE NATURE OF INDIAN TRADITION

In order to understand the development of the yoga tradition, the nature of tradition itself within the context of Indian arts and scholarship must be examined. The term "tradition" evokes meanings or presuppositions that are often not quite applicable in the Indian context. For example, South Indian Music in its present form is more or less assumed to be a standard form that has origins in a distant past. But forms that were distinctly different, the *ṭhāye*, which were performed less than fifty years ago have totally disappeared such that the nature of their performance is completely unknown today. However a manuscript exists in the Madras Music Academy of ninety-eight *ṭhāye*-s in full notation. The *ṭhāye* again is the source of the modern *tānam*. Therefore a statement that South Indian Music is fifteen hundred years old could be made and the contrary statement that South Indian Music is less than fifty years old could be made with equal justice.

This point can be further illustrated in a more general context. There are students of music who are repositories of centuries-old musical performance traditions, there are scholars whose learning is based on the textual tradition and devotees/scholars of music, *rasika*-s, whose learning is based on musical theory connected with the performance tradition. Technical texts on music that were written only a few hundred years ago are now largely unintelligible. Historical scholarship based on the textual tradition gives a substantially different picture from the body of scholarship based on the performance tradition—but it is the performance tradition which is the "survivor" and not the textual tradition.

In other words, authority must be qualified according to point of view and learning. But the term "tradition" has been invested with a sense of the absolute. Lineal or historical tradition tends to superimpose its authority over dynamic or performance tradition. Performance tradition draws on the inert lineal tradition for authenticity. Where historical tradition is unable to superimpose its authority, it tends to exclude to maintain its own integrity.

THE YOGA TRADITION

The yoga tradition is an illustration of the above noted point. The Sanskrit textual tradition from Patañjali, primarily based on Vyāsa's commentary, has had some serious commentary work but nothing compared

to Vedānta, for example. Even if the later haṭha texts are considered to be part of that tradition, the amount of philosophic or scholastic activity around this school of thought is sparse. However, the philosophical school of yoga has attracted Indologists in the West who have examined the principles of the school and presented translations of the original works and their commentaries. James Haughton Woods' translation[2]—it could almost be said that this is the standard translation—is done on the basis of an exact word correspondence. In other words, it was not necessary to know the intention, perhaps even the meaning of the original, in order to make a meaningful translation. Bengali Baba did a translation[2a] using a number of psychological terms trying to explain the concepts in the sūtras in psychological terms. Hariharānanda Āraṇya[3] tried to realize the principles of the doctrine as a spiritual/philosophical discipline and translated taking account of his meditation experience. These translations and others, whose relation to the practice tradition can be quite tenuous, have been used carelessly by modern students of the yoga practice tradition as authority for their practices. Only Hariharānanda Āraṇya's translation, which is the least known amongst students of yoga, has any relation to actual practice, and that practice is largely a revival based on learned philosophical contemplation of that text.

TEXTUAL SURVEY OF THE YOGA TRADITION

The textual tradition from Patañjali from an estimated 150 BC is a dead textual tradition. Vyāsa, the first commentator on Patañjali, is generally considered to have lost touch with the tradition already — if there was one. There are well-founded opinions that the sūtras themselves are not the teaching of a complete consistent philosophical discipline but a collection of aphorisms of the different yoga practices in vogue at that time. Some scholars[4] refer to indications of an older "*ṢAṢṬITANTRA*" that was the "authentic" yoga text of which there is no extant manuscript. It is specifically brought up in response to the philosophical inadequacies of Patañjali's text. The classical commentators, sometimes with subtle qualifications, have treated Patañjali's *YOGASŪTRAM* as a philosophical whole. There has been one documented attempt to put the teachings of Patañjali into practice by Swami Hariharānanda Āraṇya[5] who has written his own commentary on the sūtras. His contribution is an insistence on a philosophical whole and a "performance tradition". Since the distinction has been made between a performance and a textual or scholastic

tradition, it might imply that we could make a distinction between a philosophical tradition and a spiritual discipline tradition. Swami Hariharānanda's work is in specific contradiction to that. Vācaspati Miśra, the most renowned commentator on the *YOGASŪTRAM*, was reputed to be a great yogin and thus, at least according to legend, in specific contradiction of such a distinction as well.

The haṭha yoga tradition is equally enigmatic. The main texts appear to date between 1400 to 1800.[6] The *HAṬHAPRADĪPIKĀ*[7] has the flavour of a text written by someone actually practising a spiritual discipline. The *ŚIVA SAṂHITĀ*,[8] the *GHERAṆḌA SAṂHITĀ*,[9] the *GORAKṢAŚATAKA*[10] and other texts have a distinctly literary or philosophical flavour. There is no tradition of actual practice coming from these texts although there have been serious attempts at revival or creation of a practice tradition based on these texts by Swami Kuvalayananda, founder of the Lonavla school.[11]

The Nātha or Kanphaṭa yogins are often said to be the origin of the haṭha yoga tradition.[12] The legends about them, however, are replete with magical practices, narcotic drugs, rejection of society and initiation with a mantra. The Nātha tradition is difficult to reconcile with the haṭha yoga tradition which is commonly taken to refer to an intensive physically oriented discipline. Many of the great Nātha yogins, such as Matsyendranāth, are also claimed as Buddhist yogins.

A fascinating documentation of haṭha yoga or tantric yoga practices does exist in the book *Haṭha Yoga*[13] by Theos Bernhard which documents his learning that took place sometime in the 1940's. In his book, he supplements a traditional oral teaching with illustrative quotations from the standard haṭha yoga texts. The content of the teachings he learned will be examined later. There are distinct similarities with the Nātha tradition and with ideas that developed in purāṇic times presumably from the Patañjali tradition. This is virtually the only documentation of a practice tradition and it is linked to the textual tradition by Theos Bernhard who supplements his oral teachings with the appropriate textual source for them.

Two collections of various texts on yoga are available — the *YOGACINTĀMAṆI*,[14] composed by the Royal Preceptor (*rājaguru*) of Gajapati Pratāparudradeva of Orissa (1497-1539), which is rich in purāṇic references and the YOGAKARṆIKĀ[15] entitled "An Ancient Treatise on Yoga" which draws primarily on tantric sources.

MODERN PRACTICES OF YOGA

The practice of yoga flourishes in almost every corner of the world today but not necessarily in the forms that might be expected. The meditation practices and spiritual disciplines practised today do not appear to look back to ancient tradition. Rather, they seem to be some sort of response to modern civilization. While practice of prāṇāyāma appears to be superficial and in decline, the practice of āsanas has blossomed. B.K.S. Iyengar has been the vital force in the popularization of āsanas all over the world. His book, *Light on Yoga,*[16] first published in 1960 gives over two hundred āsanas with illustrations. This book served the popularization of āsanas as no other book did before that because of the number of āsanas shown, the clear no-nonsense descriptions and the obvious refinement of the illustrations. He dedicates his book and his learning to his guru, Krishnamacariar. The āsanas shown in this book can be traced to Krishnamacariar but not beyond him (this will be examined in detail later).

The āsanas themselves are not unknown, for a similar set of āsanas with different names[17] was shown by Swami Vishnudevananda, published in his book *The Complete Illustrated Book of Yoga.*[18] He was a student of Swami Sivananda, a dravidian belonging to the Diksitar family, the traditional custodians of the Cidambaram temple. He must have inherited their traditions.

Swami Yogesvarananda brought out a book in 1970 entitled *First Steps to Higher Yoga*[19] containing 264 āsanas.[20]

Where do these āsanas come from? Legend speaks of 84,000[21] āsanas. Patañjali, the traditionally accepted and oldest source of the yoga tradition, has none. The *HAṬHAPRADĪPIKĀ*, the basic text on haṭha yoga, has only 15 āsanas and the other texts have only a few more.[22] This total absence of connection between the traditional sources and modern traditions does not help us to understand the continuity of the yoga tradition.

The yoga textual tradition is not the basis of modern practices of yoga. In fact, scholars of the textual tradition distinctly denigrate or ignore modern yoga practices. But there is a strong, continuous and diverse movement of serious yoga practice which does demand attention. The modern tradition, as mentioned, is strong on āsanas. Are the āsanas really part of the yoga system or are they created or enlarged upon

in the very recent past in response to modern emphasis on movement? Modern practitioners of yoga have not been of much help. Most of them have indiscriminately alleged the support of ancient authorities in order to lend authenticity to their own practices. In fact, their practices have no real textual justification and there is no continuous tradition of practice that can be traced back to the texts on yoga.

THE SUBJECT AND SOURCE OF THE PRESENT STUDY

The āsana tradition is the subject of this study. A study of the evolution of the āsana tradition, its relation to older yogic textual traditions, to yoga practice traditions and to exercise systems current during the period of our study that have contributed to that tradition as well as its relation to the particular textual tradition to be traced here provides insight into the history of the āsana tradition. Through that a further insight into the history of yoga itself is inevitable as the pattern of evolvement unfolds. The history of yoga lacks virtually any kind of historical continuity apart from that of the sparse texts on yoga which are far apart in time, lacking in substantial idea content between them, and without the context of a surviving practice or scholastic tradition. Perhaps this is why this area has not attracted serious historical attention.

The obvious direction to turn to is the performance tradition in the hope of establishing some sort of meaningful continuity through a re-examination of sources and through the reconstruction of performance tradition. Until now, no textual source for seriously documenting an āsana tradition has been uncovered. The textual source presented here is a part of the "*ŚRĪTATTVANIDHI*" manuscript in the Mysore Oriental Institute. The illustrations are from the Maharani's copy of the "*ŚRĪTATTVANIDHI*" and from the "*HAṬHAYOGA PRADĪPIKĀ*"[23] both manuscripts from the Sarasvati Bhandar Library, the private library of His Late Highness Sri Jayachamarajendra Wodeyar, and presented here by the grace of His Highness Srikantadatta Narasimharaja Wadiyar. The illustrations are of 122 āsanas found in the yoga section of the "*ŚRĪTATTVANIDHI*". The "*ŚRĪTATTVANIDHI*" is attributed to Mummadi Krishnaraja Wodeyar who lived from 1794 to 1868. The illustrations of āsanas are taken from the "*HAṬHAYOGA PRADĪPIKĀ*", a compilation of different yoga texts. The date of this manuscript is not ascertainable.[24] The illustrations of the yoga āsanas in the "*ŚRĪTATTVANIDHI*" at the Oriental Institute are unfinished.[25] The figures have not been shaded and colour has not been added to the seats and the *vibhūti* marks as in

the other manuscripts. This text provides a unique documentation of a diversity of āsanas from an earlier date than the modern texts — approximately 150 years earlier. It is unique in its concentration on āsanas.

The Mysore Palace is not merely the repository of this important text on yoga; the Mysore Palace also patronized Krishnamacariar from whom the most popular yoga tradition and practices of modern times have arisen. This did not come directly through him but primarily through the teachings of B.K.S. Iyengar, his student.

This textual source and the historical material provide a vital link for the student of the history of yoga. However, they raise more questions than they answer.

Before beginning a more detailed examination of the history of yoga and āsanas, a description of the *ŚRĪTATTVANIDHI* and its origins is necessary. The manuscript is a compilation of *dhyānaśloka*-s, meditation verses, probably compiled from the Purāṇas, describing the iconographic details of deities that are worshipped or meditated upon. In addition, it contains sections on games, animals, music, ragas, yoga and so on. The manuscript, attributed to Mummadi Krishnaraja Wodeyar, initiates the Mysore School of Painting.

Mummadi Krishnaraja Wodeyar was the greatest patron of the arts in Mysore. The artisans and scholars of the Vijayanagara kingdom had fled to Mysore and Tanjavur with the collapse of that empire. During the reign of Mummadi Krishnaraja Wodeyar there was a renaissance in Mysore of painting, music, literary productions and architecture. Over sixty literary productions, many of them artistically illustrated, were attributed to the Maharaja alone. He assumed the throne at the age of five years and was deposed in 1831 by the British for incompetence. His predecessors and his successors all contributed to this period of intense artistic activity. The *ŚRĪTATTVANIDHI* is one of the finest products of the Mysore Royal Court. Standards of music and art initiated there continue even today. The Mysore court patronized Krishnamacariar whose yoga system, through B.K.S. Iyengar, has spread over the entire world. The *ŚRĪTATTVANIDHI* is indicative of a long tradition of interest in yoga prior to Krishnamacariar.

DEVELOPMENT IN THE PHILOSOPHICAL YOGA TRADITION FROM PATAÑJALI

Yoga is one of the traditional orthodox philosophical disciplines in In-

dian thought. If its development as a school is to be considered, then the evolution or line of thought in other śāstras or philosophical disciplines could be examined to compile a set of expectations for the yoga śāstra as well.[26] Each śāstra, in its beginning stages, tried to present a complete metaphysical system. For example, *nyāya*, or logic, presented a range of categories from gross matter to divinity. As this school of thought developed, however, many of these categories became mere appendices; the real concentration of the logic school was on the process of inference itself. In the case of Vedānta, the proofs of Brahman and the various corollaries of that dwindled in importance beside the establishment of *mithyātva* or illusoriness or absurdity of any conditional proposition.

In the scheme of the śāstras as a whole, yoga enjoyed a unique position. It was regarded as a metaphysical school or distinct philosophical position but it was also regarded as the means for pursuing virtually any metaphysical discipline. As a means though, the metaphysics of yoga, specifically the acceptance of duality in the form of *puruṣa* and *prakṛti*, was rejected by Vedānta[27] and *Nyāya*. The limbs or constituent parts of this yoga were given by Patañjali as:

> *yamaniyamāsanaprāṇāyāmapratyāhāradhāraṇādhyānasamādhayaḥ*[28]
>
> [the eight limbs of yoga are *yama* (restraints), *niyama* (observances), *āsana* (yoga positions), *prāṇāyāma* (breathing practices), *pratyāhāra* (withdrawal of the senses), *dhāraṇā* (concentration), *dhyāna* (meditation), and *samādhi* (realization)].

Speculation on the nature of the reduction to essential elements in the yoga śāstra comparable to the evolution in the other śāstras as outlined above, would remove *yama* and *niyama*, the restraints and observances, first. Āsana, or movement and stillness,[29] which involves both the voluntary and the autonomic nervous system, would make *yama* and *niyama* superfluous.[30] They are contained in the idea of movement itself.[31] When the idea of movement is extended in this fashion, *prāṇāyāma*[32] would probably either be considered as part of the concept of āsana or the culmination of āsana evolvement having as its scope the refinement of movement in the process of breathing. The other categories, *pratyāhāra*, *dhāraṇā*, *dhyāna*, and *samādhi*, could be subsumed under *samādhi* as, in fact, they are to a large extent in the text itself. In the text, they are treated as contributory practices to *samādhi* and ultimately become part of it.[33] The next step would be the elimination of āsanas since *prāṇāyāma* would

be the conclusion or final stages of movement. As we have seen, from the very lack of textual information on them, from their treatment as subsidiary to either *prāṇāyāma* or *samādhi*, āsanas have had a doubtful status in the history of yoga as a whole. Then, if *samādhi* is the end of yoga, āsanas too could be eliminated and *samādhi*'s causal factor (yoga is, traditionally, a means after all), *prāṇāyāma*, could be considered the very essence of yoga.

YOGA CINTĀMAṆI by Sivananda Sarasvati states *prāṇāyāma evābhyāsa-krameṇa pratyāhāradhāraṇādhyānasamādhiśabdenocyate*,[34] *prāṇāyāma*, merely by increasing its practice intensity, is called by the name *pratyāhāra, dhāraṇā, dhyāna,* and *samādhi*. This is quoted in the commentary *JYOTSNĀ* on the *HAṬHAPRADĪPIKĀ*.[35] *YOGACINTĀMAṆI* gives as its support for this *VASIṢṬHA*,[36] *DATTĀTREYA*,[37] and *SKANDAPURĀṆA*[38] and goes on to quote exact measures and details for when *prāṇāyāma* becomes *pratyāhāra, dhāraṇā* and so on according to these purāṇic sources. These measures refer to the length of the **kumbhaka** or retention of breath in *prāṇāyāma*. Vijñāna Bhikṣu in the *YOGAVĀRTIKA*[39] on *YOGASŪTRAM* 3.1, 2 and 3 refers to these ideas in his commentary on Patañjali on these terms and quotes the *GARUḌAPURĀṆA*[40] as authority for these exact measures. In *Haṭha Yoga*, Theos Bernhard[41] makes reference to actual practices in which he was required to suspend the breath for one hour, the minimum requirement for *samādhi*. Theos Bernhard goes on to say "...it is easy to understand why *samādhi* is so seldom achieved. The discipline is too severe." The tradition of *prāṇāyāma* has largely died out in modern times since yoga has obtained the popularity of the masses: the decline in practice is due to the spread of an exacting discipline into the general population. However, the one limb that has flourished is the āsana tradition.

THE ĀSANA TRADITION

If āsanas are going to be the culmination of the yoga tradition or the touchstone through which the tradition has been preserved, they will have to be examined in detail, shown to have a solid basis and shown to have some sort of "mystique" that enables them to be considered as the legitimate vehicle of a tradition that must be taken seriously either by the mere fact of its survival or by the compelling nature of its present evolvement. A glance at the pictures in almost any of the myriad books on āsanas or yoga should be enough to make anyone suspect that they might

not make it to heaven or anywhere else they might be going on the āsanas illustrated there.

Furthermore, records of āsanas will need to be cross referenced in order to try and trace some kind of historical continuity that would serve as the basis for documentation of a historical tradition of āsanas. This will require tracing names and comparing the āsanas themselves, where possible, independently of the names.

What other sources could serve for such an investigation?

The *vyāyāmaśālā*-s, literally gymnasiums, are the indigenous exercise arenas in the older cities of India run by the ascetic orders and by the *garaḍi* or wrestler orders. These continue to be popular even today and represent a whole substrata of exercise that would be worthwhile examining. These *vyāyāmaśālā*-s are places of exercise routines that are primarily aerobic in nature. The movements practised in these places incorporate muscular contraction and repetition. The exercise systems of the West, coming from Grecian athletics, are based on muscular contraction. Grecian athletics itself had military origins; its aim was the development of musculature on a movable limb in order to impel a weapon effectively beyond the limits of the body. But the yogic system of movement is not based primarily on muscular contraction. It is based on stretching. Furthermore, it centres on the spine and not on the limbs. Muscular contraction does play a part in it, but only an initial part. Yogic movement requires that the initial movement develops into stretching and culminates in balance and relaxation.

The word for exercise in Sanskrit is *vyāyāma* (*śālā* in *vyāyāmaśālā* literally means "hall"). Etymologically, the word consists of two parts, the prefix *vi*, which indicates separation and the root *i*, which means "to go". Thus the word literally means something like "to go apart", something like "stretching". Is the distinctive nature of yogic movement inherited from an indigenous exercise system which preserves the clue to its basic nature only in its name today?

This concept of stretching can be examined through Patañjali's sūtram *prayatnaśaithilyānantasamāpattibhyām*:[42] (āsanas are accomplished) by relaxing or loosening the effort and by meditating on the endless. Effort or muscular contraction is required initially to acquire the position. This involves the conscious willing of the mind, the voluntary nervous system and then, in the accomplishment of that movement, the

autonomic nervous system, the unconscious, takes over. Every movement requires conscious volition and the unconscious content which determines exactly how that movement is accomplished.

As an aside, to extend the idea of the unconscious further, it might be added that the prime determinant of movement pattern is habit; habit is primarily the effect or consequence of all past influences on the body/mind and matures as unconscious.

In order to get rid of or transcend these conscious and unconscious applications of the mind or nervous system on movement capacities, the sūtra, after referring to them through the word *prayatna* (desire to move being conscious and the action of moving being largely unconscious), calls for *śaithilya*, loosening, relaxing or letting go, for stretching beyond the trammels of the mind until we find balance, the awareness that is not ''verted through constrictions or objects but is our basic nature, the state of unhindered perfect balance, Patañjali's *anantasamāpatti* or meditation on the endless. This is the only way that one can transcend the conditioning of past habits recorded in the unconscious or involuntary nervous system. The prerequisite for relaxation is effort, of course, as only a muscle that is worked is able to relax (that is, there is a distinction between dormancy and relaxation).

In other words, each movement begins with effort, matures into stretching to reach an ultimate position, then recedes from that to attain balance which is thus a form of transcendence or revelation. The basis of this conception of movement is the revelational method of learning employed in all Indian metaphysical philosophical systems.[43] The metaphysical presuppositions that have made such an idea of movement possible are basic to most Indian religious-philosophical thought. Patañjali's sūtra explains the basic principle of yogic movement. It is a functional definition rather than descriptive or exclusive. Here "transcendence" serves as the necessary "mystique".

The very word "āsana", etymologically, means to sit, rest, to come to rest.[44] It is formed from the verbal root *as* meaning to sit. But the word "āsana" has been used far more promiscuously than this basic etymological sense. It is used to refer to positions in archery and wrestling.[45] It is also used generally to refer to a seat and occasionally to thrones. In fact, even in respect of yoga, only a few āsanas are referred to in older texts and most of these are āsanas that are conducive to meditation or seated

worship. However, the force of the word *prayatna*, in Patañjali's sūtra, seems to indicate something contrary to the idea of "coming to rest". However, it could not be construed as being in conflict with the definition given in the previous sūtra. Therefore the word would suggest a system of āsanas which includes more āsanas than the sedentary meditation positions found primarily in later texts.

The *HAṬHAPRADĪPIKĀ*[46] does refer to āsanas that would not be used merely for meditation. But the general thrust seems to be towards meditation in that work. It is not possible to postulate a developed āsana practice from that text or other texts from which the haṭha yoga tradition is assumed to have arisen. Theos Bernhard[47] used the āsanas to build up skills in sustained effort and concentration that were related to later meditation practices. The āsanas, extended for long periods of time, were used as thresholds. That is, a time limit or repetition limit was set for a specific practice; when that was accomplished one entered on the next practice. Often, a particular limit was presented as proof of the requisite strength, both physical and psychological, to continue on in the next phase of teaching. The extensions of time referred to in the purāṇa-s in regard to *prāṇāyāma* are here applied to āsanas as well. Bernhard's book is our only document of a yoga system in actual practice. Theos Bernhard lays the basis for the mystique of yoga, the powers and the meditation states, in the physical as one would expect in haṭha yoga. The āsanas become a vehicle or means for building up will power or determination, used as a goal that one must transcend by extraordinary physical and mental determination.

The Nāthas add an interesting dimension to the mystique:

> What is the good of begging if a man has no belief? Only those in love with death can acquire jog. Good men subdue the passions by riding on the horse of patience and holding the reins of remembrance. Jog means to be dead when alive. One has to sing the song of nonentity using one's meagre body as an instrument. One's self has to be entirely absorbed. You will never be able to undergo jog. What is the use of asking for it? Child, listen, God has made his abode in this body of dust. He is in everything as a thread through beads. He is the breath of life in the living. He is, as it were, the spirit of bhang and opium. He is the life in the world as the (blue) colour in the indigo. He permeates everything as blood runs through all the bodies of men.[48]

One point should be noted here. It is the body which is the instrument through which spiritual aims are achieved. This is haṭha yoga. The Nātha statement is an uncompromising insistence on a spiritual discipline. But the suggestions and viewpoints are very different from those of righteous and enthusiastic practitioners of haṭha yoga today who treat the āsanas as a symbolic-magic complex under a pseudo-scientific garb.

It seems that the concept of āsanas as a medium of exploration of the conscious and unconscious mind has been lost sight of. As illustrated, Patañjali and the Nāthas seem to use that as the main vehicle of their doctrine. Theos Bernhard documents the practice of this concept giving descriptions and details of each of the thresholds as the purāṇic sages did. He even went one step further and gave his own evaluations after successfully completing each practice assigned to him.

One would have expected the development of yoga to have continued the direction of the thresholds as that set standards for the ultimate achievements of *samādhi* and the intermediary stages. Furthermore, in the natural evolution, one would have expected some kind of refinement in that practice. The most obvious concentration of the refinement would have been towards precision in āsanas. Even if the thresholds would have been abandoned because of their seemingly extreme demands or because of the loss of standards in the kaliyuga, precision in āsanas would have been an expected dimension of study for those still interested in yoga as a spiritual discipline. But we find few records indicating refinement, although a case for that could be made by critically considering the photographs of āsanas found in Theos Bernhard's book.

It is only recently, through the work of B.K.S. Iyengar, that this direction has been taken up. In fact, his work is a reformation of the āsana system that he was originally taught. He has re-ordered the āsanas considering the physiological nature of the movement in each āsana individually and insisted on a principle of precision that is not found or cannot be determined from the older texts on yoga or even in the modern books of his contemporaries. His western students have gone even further with the concept of precision drawing on the understanding of movement, muscle function and anatomy built up in the physiotherapy and functional anatomy schools of the West.

In other words, the āsanas become complete in their own right, they have their own indigenous "mystique". The realization of that "mystique"

will be in the complexities of the movement itself — a suitable object considering the complex psycho-physical nature of movement, stillness and balance. This is in distinction to, but at the same time partakes of, the earlier mentioned symbolic-magic treatment of āsanas, the use of them as a means of exploration of the conscious and the unconscious and the use of them as thresholds or vehicles of transcendence.

In most popular books on yoga today there are persistent references to the therapeutic value of āsanas. It is easy to understand why the therapeutic value of āsanas has attained a place of prominence. Obviously, people will be attracted to a particular āsana which promises certain curative results to say nothing of the religious concept of the healer. But this presupposes a direct cause-effect relation between an illness and an āsana. If āsanas are considered from a therapeutic point of view at all, then they must be considered within a holistic framework. The therapeutic cause-effect relation is a later superimposition on what was originally a spiritual discipline only. In a holistic system, instead of working with a particular symptom, the many āsanas are used to cleanse the body and strengthen its defence system in order to eradicate sickness. Any attempt to use a specific āsana to alleviate a certain symptom is another use altogether of the āsana system; it applies it with psychological placebo effects which, indeed, cannot entirely be discounted either. The many textual indications of therapeutic values and the experience of serious practitioners of yoga make this a prominent feature in yoga practices of today. The listing of therapeutic values in connection with āsanas is really part of the *phalaśruti* tradition of śāstric and popular Indian thought; it supplies a good reason for doing some particular thing. There are much older yogic connections with medicine through such concepts as the *prāṇa* doctrine.[49]

THE MODERN ĀSANA TRADITIONS

Why is there such a paucity of textual information or any information on āsana traditions? It is possible to trace a sketchy line of evolution of the prāṇāyāma tradition through purāṇic times noting trends of refinement, classification and precision. But the āsana tradition is not so clear. A rich modern āsana school exists which has been refined, is carefully classified and has developed a precision which is manifest only when something is considered as meaningful in its own right. But between the modern schools and the textual material we have only Theos Bernhard's record.

B.K.S. IYENGAR'S ĀSANA TEACHING

B.K.S. Iyengar in *Light on Yoga*[50] lists two hundred āsanas. Many of these āsanas however are variations within a posture and by grouping such variants under a single āsana the list could be reduced quite easily to about fifty principal āsanas.[51] Twenty-three āsanas are named after different objects like mountain, tree and so on. Another thirty-three are named after deities or legendary figures. Twenty-two are named after animals and eleven are named after different states of the mind. Seventeen are named after birds. Three are meditation positions. An overwhelming eighty-three āsanas are simply descriptive of a particular position as "one foot in the air bow posture".[52] This is only a rough classification because some of them belong to one category but their variants have descriptions added that would make them belong to some other category. It would be expected that an emphasis on āsanas and precision would favour mere descriptive names. Many of the animal or object names might be used to indicate a particular power in that being that is acquired from taking the position named thus. It would also be probable that legend names and other names would be retained to give authenticity and respect from an older tradition. This would lead one to suspect that the simple descriptive names might represent āsanas that have been developed later.

How are we to trace our āsana system? Pattabhi Jois in Mysore teaches the same āsanas as B.K.S. Iyengar. The systems are different; B.K.S. Iyengar thoroughly reformed the system that he learned though the āsana content is common. Pattabhi Jois claimed that he, not Krishnamacariar, was Iyengar's guru. Krishnamacariar did have many different teachers working for him. They would have been teaching his yoga system though, therefore he would receive acknowledgement for that. Pattabhi Jois learned from T. Krishnamacariar for 18 years and claims to teach the same āsana system that he originally learned.

But, āsanas similar to those that Iyengar teaches occur in the book by Swami Vishnudevananda.[53] Swami Vishnudevananda claims Swami Sivananda as his guru. And there are āsanas in other traditions that are common with this fund as well.

Aside from that, there is a certain amount of historical material from the Palace that indicates older sources. These materials do not necessarily indicate a continuous tradition preceding Krishnamacariar from which he would have descended but they must be examined together with the modern books that seem to derive from other traditions.

PATTABHI JOIS'S ĀSANA TEACHING

The āsana system taught by Pattabhi Jois is an arrangement of āsanas into three distinct groupings of primary, intermediate and advanced āsanas[54] with their *vinyāsa*-s.[55] The *vinyāsa*-s are movements between āsanas. The first six *vinyāsa*-s are part of the *sūryanamaskāra* (sun salutation movement), the next few are the āsana itself. The reversal of the first ones follows and then a repetition for both sides (for an āsana done working on one side and then the other) adding up to a number of *vinyāsa*-s that varies depending on the particular āsana.[56] These *vinyāsa*-s become more elaborate in advanced āsanas. The āsanas are held for counts of breath which increase with skill and endurance. There is an elaborate and confusing system of inhalation and exhalation with each āsana. Students learn the series and repeat the same āsanas every day with their *vinyāsas* and breath routines adding a new āsana when capable. This usually involves about two and a half hours of continuous movement to complete one of the series and is very strenuous. Pattabhi Jois published a book in Kannaḍa called the *YOGAMĀLĀ*.[57] The āsanas have virtually the same names as those given by Iyengar in his *Light on Yoga*.[58]

B.K.S. IYENGAR'S REFORMATION OF THE JOIS/KRISHNAMACARIAR SERIES

Iyengar re-arranged the series into groups of standing āsanas, (lateral movements of the spine), forward bends, backbends, twistings, hand balancings and inversions. He discarded the *vinyāsa* systems and the breathing routines commenting in his book on *prāṇāyāma* that they distracted from the āsana itself.[59] He held the āsanas for extended periods of time. He eliminated the "continuous movement" sequences built up through the *vinyāsa*-s which were a prominent feature of the old system. He introduced ideas of precision, penetration and introspection into the āsana system.

KRISHNAMACARIAR'S YOGA TEACHING

Krishnamacariar was appointed at the Mysore Palace in the early 1930's to teach yoga to the Arasu boys, the maternal relatives of the royal family. Through the patronage of Nalvadi Krishnaraja Wodeyar, he opened a Yogaśālā or Yoga School which continued until 1950. He worked intensively on this and on the promotion of yoga (called "propaganda work"

at that time). Already in 1945 there are complaints of lack of interest in the yoga school recorded in the Palace archives. The numbers of students declined until finally the school was closed.

During that time Krishnamacariar wrote his first book on yoga called *YOGAMAKARANDA*,[60] the publication of which was paid for by His Late Highness. There are no indications of where he originally learned yoga. However, in the Palace archives, there exists a copy of the original preface to his book. This preface was subsequently scrapped and replaced. It reads:

> The author, while yet an urchin, had the unique privilege of being taught 24 āsanas and blessed by his Holiness, the late Sri Narasimha Bharati Swamigalavaroo of Śṛṅgeri Muṭṭ. What he had learnt during his boyish days the author kept in his memory and practice and in later years he had an opportunity of being trained in Yoga Śāstra in accordance with the prescribed canons of Prāṇāyāma and the several vinyāsas by Sjt Ramamohan Brahmacari Guru Maharaj of Mukta Narayan Ksetra (Banks of the Gandaki[61]).
>
> (Mysore Palace Archives)[62]

The Śṛṅgeri Maṭha was definitely a place of learning in those days. Krishnamacariar may have attended the Pāṭhaśālā, the traditional Sanskrit school there and there may have been courses in yoga. One would not have expected serious yoga teachings though in this advaitin centre.

The series of over two hundred āsanas found with Iyengar and Pattabhi Jois are not shown in this book nor in his subsequent books.[63] Thirty-eight āsanas are illustrated.[64] Simple āsanas are shown together with very complex advanced āsanas. Pattabhi Jois also mixes āsanas indiscriminately in this way. Krishnamacariar shows standing āsanas, balancings, backbends and forward bends but not all that must have been known to him. It is stated in this book that this is the primary book on āsanas suggesting that he knew many more āsanas.[65]

He gives the therapeutic results[66] distinguishing the results for men and women. He gives details of the *vinyāsa*-s[67] to be done with each āsana and these compare with those given by Pattabhi Jois and with the breathing instructions. He states the length of time āsanas are to be held; sometimes ten minutes, sometimes fifteen.[68] This is a significant point as this becomes systematized to a single repetitive breath time common for all āsanas with Pattabhi Jois and with Krishnamacariar's later teaching.

Part of Iyengar's reform consists of holding individual āsanas for extended periods of time. The āsanas in his book do not compare with the primary series of Pattabhi Jois. Therefore it seems logical to assume that the form that we find in the series of āsanas with Pattabhi Jois was developed during Krishnamacariar's period of teaching. It was not an inherited format.

He gives a bibliography in his book.[69]

KRISHNARAJA WODEYAR — STUDENT AND PATRON OF YOGA

The Wodeyars were closely connected with the British at that time. The British had restored the ancient Wodeyar royal family who had been living in seclusion in Mysore to the throne again in 1799 and they were politically indebted to the British as well as culturally impressed. They were particularly interested in reform of the education system and in the arts and music in an Indian context. They were impressed with British prowess and superiority. The exercise system prescribed for the development of the Crown Prince, Krishnaraja Wodeyar, was a combination of the indigenous Indian exercise system and western gymnastics. This seems to set the tone for the synthesis that will be illustrated later on and allow us to examine the previous records, specifically the "*ŚRĪTATTVANIDHI*" manuscript, with this concrete example in mind.

In order to understand the development and continuance of this yoga school or tradition, we must now turn to its foremost patron, Nalvadi Krishnaraja Wodeyar, the Maharaja of Mysore, at the time of the inception of the Yogaśālā in 1930.

Krishnamacariar was his yoga guru. Initially, he had been installed to teach yoga at the Palace. Eventually, as mentioned, Krishnaraja Wodeyar appointed him to establish and operate the Yogaśālā, an independent yoga institution. Subsequently Krishnamacariar taught yoga in the Pāṭhaśālā, the traditional Sanskrit college in Mysore.

ĀḶIDASWĀMYAVARU[70] describes the regular exercise routine of the Crown Prince, Krishnaraja Wodeyar, as a child. There are pictures of him with a set of parallel bars with his companions and a description of the exercise and gymnastics that he attended regularly. One further record of Krishnaraja Wodeyar's yoga practice exists; it is an eye witness account of his routine found in *MAISŪRU MAISIRI*,[71] an artificial verse

biography of Krishnaraja Wodeyar from 1933. It contains a description of āsanas done before Krishnamacariar's time. Unfortunately, there are no details or records of his learning under Krishnamacariar.

In fact, there are no Palace records earlier than 1897 of patronage or practice of yoga because of the fire of February 28, 1897 when large portions of the old Palace, including all the Palace archives, were destroyed. Therefore, even though the *"ŚRĪTATTVANIDHI"* manuscript comes from an earlier period, the accompanying records that would have documented an accompanying tradition, patronage or even the circumstances connected with the manuscript do not exist.

It appears that Krishnamacariar was given the old gymnastics hall containing gymnastic apparatus and ropes hanging from the ceiling as his yogaśālā.[72] The Palace archive records show that Krishnaraja Wodeyar was interested in the promotion of yoga and continually sent Krishnamacariar around the country to give lectures and demonstrations. These lectures often included information on health and the therapeutic aspects of āsanas. Testimonials of persons cured were presented and such records are still found in the Palace archives. Krishnaraja Wodeyar provided funds for the publication of Krishnamacariar's book and funds as well for two thousand feet of film to be shot of B.K.S. Iyengar in Pune by Captain V.B. Gokhale. Iyengar was eventually deputed by the Maharaja to teach in Pune.

THE MYSORE PALACE GYMNASTICS TRADITION

Fortunately, a manual of the gymnastics exercise system survives today, the *VYĀYĀMA DĪPIKĀ*,[73] Elements of Gymnastic Exercises, Indian System by S. Bharadwaj. Bharadwaj acknowledges the help of Veeranna, previously mentioned, in the Kannaḍa introduction (it is not mentioned in the English introduction) and it is probable that Bharadwaj was Veeranna's student. Nalvadi Krishnaraja Wodeyar's gymnastics teacher was Veeranna, installed at the Palace from 1892 to 1901. Bharadwaj claims the book is an attempt at the revival of Indian exercises.[74]

The *VYĀYĀMA DĪPIKĀ* is a compilation. Under the divisions of exercise Bharadwaj states that English exercise consists of gymnastics, trapeze, parallel bars and so on whereas the Indian system consists of bodybuilding, wrestling and the use of weapons.[75] In contradistinction to indigenous texts on exercise found in the Indian wrestling community

which tend to stress strengthening effects on different parts of the body in isolation,[76] Bharadwaj stresses the effects on body and mind of exercise and the specific effects of particular exercises. In other words he gives therapeutic results. Chapter 1 of the *VYĀYĀMA DĪPIKĀ* is on walking, running, hopping and jumping. Chapter 2 is on the *daṇḍa* exercises. The *daṇḍa* exercises are variations of push-ups. They are a very old series of exercises and occur in yoga as *sūryanamaskāra*-s. They can be broken down to include individual āsanas such as *tāḍāsana, pādahastāsana, caturaṅgadaṇḍāsana,* and *bhujaṅgāsana.* They appear to be the primary foundation for Krishnamacariar's *vinyāsa*-s. They are used by Indian wrestlers and are probably the core of indigenous Indian exercise. Chapter 3 is a series of kneebends or squatting exercises. Chapter 4 is a series of sitting leg exercises for strengthening the knees. Chapter 5 is a series of exercises "to make the body light" and Chapter 6 contains finger exercises, dumbbell exercises and calisthenics. Chapter 7 deals with parallel bars.

The text is a reflection of the spirit of the time which tried to draw the best from as many sources as it had access to and to give them some kind of reasonable explanation which followed the imported metaphysic of a sound mind in a sound body.[77] It is a compilation attempting to be a synthesis.

Chapter 5 of the *VYĀYĀMA DĪPIKĀ* is of particular interest here. It illustrates two variations of an exercise called *vālvarase,* exercise against the wall. The first of these is called *ūrdhvadhanurāsana*[78] in Iyengar's book and is a backbend done against the wall in Iyengar's system as a preparation for advanced backbends. The second variation does not have a specific name in Iyengar's book but is an exercise taught by him called "walking down the wall".[79] It is another of his preparatory exercises for advanced backbends. These are not shown in his book but are part of his actual teaching. There are two variations called *neldamēlē kalpaṇi* and *godemēlē kalpaṇi*[80] which are named *maṇḍalāsana* in Iyengar's book but are done disparately on each side rather than continuously as in Iyengar's book, one from the floor and one from the wall. These probably originate from the wrestler's exercises done on an oiled post. The text also mentions a handstand against the wall called *adhomukhavṛkṣāsana* by Iyengar. The text lists *mayūrāsana* by that name. *Mayūrāsana* is one of the āsanas referred to very early in yoga literature on āsanas.[81] The text men-

tions a *kattari varase* which is referred to by Iyengar in balancings and other places as *aṣṭāvakrāsana*, this exercise being a half *aṣṭāvakrāsana* repeated on each side. *Maṅgaṇṇu*[82] is dropping back from a handstand and coming back up. This is one of the very important backbend movements taught by Iyengar but not shown separately in his book. Beside that is *hiṅgaṇṇu*,[83] the renowned *viparītacakrāsana* of Iyengar's system. This movement is perhaps the finest of Iyengar's movements and forms almost the centre of his teachings on backbends. Needless to say, it is not found in any other yoga book that shows āsanas. The illustration in the *VYĀYĀMA DĪPIKĀ* shows a student helping another in the movement.[84] This is exactly the way that the movement is taught by Iyengar. *Sidhivarase* is known as *bakāsana* in the yoga system and is included in the series of movements called balancings; *jhūla* is *lolāsana*. The *daṇḍa* movements illustrated in the text, as mentioned before, are most reminiscent of Krishnamacariar's *vinyāsa*-s and Iyengar's series called "jumpings".

It is quite clear that the yoga system of the Mysore Palace from Krishnamacariar is another syncretism drawing heavily on the gymnastic text, but presenting it under the name of yoga. Significantly, specific movements found in that text are taught in the yoga system but are not named — they form part of the preliminary, or "opening", exercises done before the main āsanas in the series. Politically, the yoga exercise system is an exercise system that is indigenous like the *daṇḍa* exercises but less obviously foreign than the gymnastics system. Furthermore it has incorporated into it the major parts of the gymnastics system. But there is a more exotic element in the yoga system than the *daṇḍa* exercises popular amongst the wrestlers and quite as dull and out of vogue as push-ups and sit-ups in the West. On the yoga exercise system, the whole metaphysics and mystery of yoga can be grafted on without question. This grafting had already occurred when Krishnamacariar wrote his first book. He drew on yoga literature as if it were part of his practice and his experience.

There is great distance between the intense reform movement presented here — the movement toward making yoga something for ordinary people and the traditional ideas of the ancient yogi superman. Perhaps one should recall the searches of Dayananda Sarasvati who spent 9 years in the late 1800's wandering through the Himalayas searching for yogis of the second sort without any success and having come across the

HAṬHAPRADĪPIKĀ and other texts threw them away considering them perverse.[85]

THE MYSORE PALACE WRESTLING TRADITION

Before discussing the āsanas in the *"ŚRĪTATTVANIDHI"*, we should look briefly into the exercise systems of the wrestlers. One of the few older texts on the wrestlers is the *MALLAPURĀṆA*.[86] The manuscript of that text is dated 1640 but the text, according to the manuscript editors, is of a much older date, from the twelfth or thirteenth century. The wrestlers, originally armed brahmins from Gujarat, migrated to places where royal patronage was available, especially since they partook in royal ritual at the time of the *dasara* festival. Mysore was one of the places to which the wrestlers migrated and a community of *Jeṭṭi*-s settled in Mysore.[87] The *MALLAPURĀṆA* gives the exercises that were done at that time, some of whose names can be traced to later texts and practices.

Chapter 10 of the *MALLAPURĀṆA* gives details of sixteen groups of exercises called *śrama*-s. These are 1) *Raṅgaśrama* or wrestling itself; 2) *Stambhaśrama* or exercises on a pole or pillar. Four types of pole movements are listed; one group is on a large pole fixed in the ground and oiled, another on a pole which is like a stick, a third group is on a pole system with two more poles suspended from that and the fourth is with a long cane. These seem to have fallen into disuse in Mysore except for the large oiled pole in the ground which is used for practising grips in the *garaḍi*-s today. 3) *Bhāramaṇikaśrama* (unknown); 4) *Śvāsapreṇaikaśrama* are exercises for stamina such as running, skipping and so on; 5) *Sthapitaśrama*, perhaps exercises done erect; 6) *Ūhāpohaśrama* is said not to be an exercise; 7) & 8) *Guru* (heavy) and *laghu* (light) *Goṇitakaśrama* are stone rings or weights fastened on poles that are twirled around the body in various ways; 9) *Pramada* is exercises with the use of clubs; 10) *Āmardankiśrama* seems to be a form of massage; 11) *Asthadānaka* is a *daṇḍa* exercise for the lower parts of the body; 12) *Kuṇḍakarṣank* is some sort of calisthenics with circular movements; 13) *Anyakṛtkaraśrama* (unknown); 14) *Jalaśrama* is swimming; 15) *Sopānārohaṇa* is climbing steps and pyramid building;[88] 16) *Bhojanordhavabhramaṇika* is assumed to be another type of calisthenics.

Of great interest in the *MALLAPURĀṆA* is a list of āsanas in Chapter eight.[89] One plus seventeen āsanas are listed here making a total of eigh-

teen (a manuscript confusion is mentioned in the notes to the text). This list contains āsanas found in the *ŚRĪTATTVANIDHI* and nowhere else. It also refers to *śīrṣāsana*,[90] the headstand, which is not referred to in the *HAṬHAPRADĪPIKĀ* and is not only one of the most important āsanas in modern yoga systems but is claimed to be the very essence of yoga itself. This reference is doubly interesting because, in the midst of a text on indigenous exercise systems dating from the twelfth to sixteenth centuries, there is a distinct reference to āsanas. Āsanas have been referred to in Jaina and Veerasaiva texts from the twelfth century but not in such an extensive form as this.[91]

THE YOGA SECTION OF THE *ŚRĪTATTVANIDHI*

The divisions in the *ŚRĪTATTVANIDHI* are curious. First of all, there is a section of eighty āsanas separated from the rest. The āsanas over and above the eighty āsanas are given as "additional āsanas". It is unlikely that the first could be considered a basic set as many of the established or traditional āsanas are found in the later section. Another text, a lexicon, the *SAṂKHYĀRATNAMĀLĀ* found only in manuscript in the Oriental Institute which originally came from the Palace Library, lists its items on the basis of number. Under the number eighty, it lists āsanas but gives the *HAṬHAYOGAPRADĪPIKĀ*, mentioned earlier, as its source. But the *HAṬHAYOGAPRADĪPIKĀ*, a compilation of yoga texts in an illustrated manuscript in the Palace Library, contains the one hundred and twenty-one āsanas found in the *ŚRĪTATTVANIDHI* as well as others.

There are other divisions in the *ŚRĪTATTVANIDHI* text that are demarcated. Āsanas 1 to 11 are "from the back". Āsanas 12 to 15 and 18 are "from the stomach". Āsana 52 and onward are called "standing āsanas". More divisions could be made from the text itself such as āsanas involving movement, āsanas done on ropes, āsanas which involve repetitive movement, āsanas with bird names and so on.

There are confusions in the text. Āsanas are referred to in the text that are part of an āsana that is illustrated. But the earlier base āsana is not shown as in āsana 111. Here, *mayūrāsana*, a very old āsana, is referred to but not shown in the text. In āsana 107, *ardhapaścimottānāsana* is mentioned but not *paścimottānāsana*, presumably prior to that by virtue of its name. Even more confusing, āsana 108 illustrates what is known as *paścimottānāsana* today but calls it *garbhāsana*. Āsanas 94 and 118, different āsanas, have the same name. Āsana 23 mentions *rājāsana* but that

āsana is not explained separately in the text. Āsana 34 mentions *saralāsana* and 35 mentions *arghyāsana* neither of which are mentioned elsewhere. The text is sometimes not understandable without the picture and is often less detailed than desirable. It should be mentioned that earlier texts that describe āsanas give a minimal description probably because they served more as mnemonic devices to direct teaching than as teaching manuals. But there appear to be even greater defects in the text here that would lead one to assume that the scribe might not be familiar with the āsana practices. Obviously more āsanas must have been known and a part of common heritage. Our text represents a very rich āsana tradition but it is not meant to be a complete exposition of all known āsanas.

Many of the movement āsanas are explained as a movement from one āsana to another and remind one of the *vinyāsa* movements. A series of āsanas involve repetitions, walking and crawling in particular positions which are reminiscent of the indigenous exercise system used by the wrestlers. The *sūryanamaskāra* or *daṇḍa* exercises are found in the text. There is a large number of bird āsanas and a number of āsanas performed on ropes.

The rope āsanas are particularly interesting. As mentioned earlier, the wrestler's *stambhaśrama* included four kinds of pole props, one of which was suspended. There is an ancient art connected with the wrestlers called *mallakhambha* which is basically movements on a pole. Associated with this are āsanas done on a rope. These have been lost in Mysore but were revived in Maharastra under the Peshva Bajirao II by Balambhatta Dada Deohar. The origins are traced to a text *MĀNASOLHĀS* from 1135 AD (unseen by author). The tradition has survived up to present time in Maharastra and competitions are held every year.[92] Furthermore, the photograph of the yogaśālā at the beginning of Krishnamacariar's book shows two ropes suspended from the ceiling.[93] There is no reference to ropes in any of the gymnastics texts. To the author's knowledge, it is not used in *kalaripayaṭṭu*, the martial arts tradition from Kerala. Where it might have been used, however, is for practice in scaling walls of forts which must have constituted a part of British military training and possibly indigenous training. From Maharastra to Karnataka there is a legend, repeated in different contexts, that soldiers tied a rope around a lizard called an uḍa and threw it on the wall where it clung while the soldiers scaled the wall and entered the fort.[94] The British did train a cavalry in Mysore and stormed the Srirangapatna fortifications only

[15]Nath Aghorananda, *YOGA-KARṆIKĀ* (Delhi: Eastern Book Linkers, 1981).

[16]B.K.S. Iyengar, *Light on Yoga* (London: George Allen and Unwin Ltd., 1966).

[17]See Appendix I for an alphabetical list which has notes of comparison regarding names and āsana forms to Iyengar's āsanas and to the *ŚRĪTATTVANIDHI*.

[18]Swami Vishnudevananda, *The Complete Illustrated Book of Yoga* (New York: Harmony Books, 1960 & 1988).

[19]Rajayogacharya Bala-Brahmachari Shri Vyasadevji Maharaj now Brahmarshi Shri 108 Swami Yogeshvarananda Sarasvatiji Maharaj, *First Steps to Higher Yoga* (India: Yog Niketan Trust, 1970).

[20]See Appendix II for an alphabetical list.

[21]*GHERAṆḌASAṂHITĀ* II.1 says there are as many āsanas as species of animals and that Śiva has enumerated 84,000 of them. II.2 goes on to say that 84 are good amongst those and that 32 of them have come to the world of men. *GORAKṢAŚATAKA* 1.6 mentions 84,000 of which 84 have been passed down and *HAṬHAPRADĪPIKĀ* I.33 refers to 84 āsanas enumerated by Śiva.

[22]See Appendix III.

[23]This is not the text that we know by this title today but a compilation of different texts on yoga. This text has never been published and exists only in the Sarasvati Bhandar Library. It is not possible to determine whether it is earlier or later than the *ŚRĪTATTVANIDHI*.

[24]It does not appear to be in the list of sixty or so works attributed to Mummadi Krishnaraja Wodeyar.

[25]The Oriental Institute allowed me to take only four photographs in the yoga section of the *ŚRĪTATTVANIDHI* in their possession.

[26]There is an alternative school of thought here which claims that the evolvement of the yoga/sāṃkhya school of thought reached its culmination in Vedānta; for a sample of this see D.N. Sastri, *A Critique of Indian Realism* (Agra: Agra University, 1963). Śankara in *BRAHMASŪTRAM* 2.1.3 allows the practices of yoga exclusive of the dualistic ultimate entities in that school thus not recognizing an evolution as such but indicating a parallel development with other śāstras.

[27]*BRAHMASŪTRAM* 2.1.3.

[28]*YOGASŪTRAM* 2.29.

[29]This is based on an interpretation of Patañjali's sūtra on the means of doing an āsana, namely, *prayatnaśaithilyānantasamāpattibhyām* (an āsana is accomplished by slackening the effort and meditating on the eternal). The principles of yogic movement are discussed in my article in *Namaskar*, Vol. 4, No. 4 (Bombay: Asia Publishing House, 1984) and further in this text under the heading "The Āsana Tradition".

[30]The limbs of yoga in the haṭha texts are discussed by Dr. S.A. Shukla in "A Comparative Study of the Five Haṭha Texts (with Special Reference to the Aṣṭāṅgas of Patañjali Yoga)" in *Yoga Mimamsa*, Vol. X, No. 3 (Lonavla: Kaivalyadhama, 1968), pp. 19-34. See also *The Yoga Upanisads*, ed. Pt. A. Mahadev Sastri (Adyar: Adyar Library, 1920 & 1968). There, for 8 limbs see *TRIŚIKHIBRĀHMAṆOPANIṢAT*, *DARŚANOPANIṢAT*, *MAṆḌALABRĀHMAṆOPANIṢAT*, *YOGATATTVOPANIṢAT*, *ŚĀṆḌILYOPANIṢAT*, and *YOGACŪḌĀMAṆYUPANIṢAT*. For 6 limbs see *AMṚTANĀDOPANIṢAT*, *KURIKOPANIṢAT*, *DHYĀNABINDŪPANIṢAT* and for 15 limbs, see *TEJABINDŪPANIṢAT*. See also

DATTAPURĀṆAM, ed. Swami Vasudeva Sarasvati (Varanasi: Krishnadas Sanskrit Series 54, 1984), 4.2.2f, "*AṢṬĀṄGAYOGA ITYEKE ṢAḌAṄGA ITYAPARE*".

[31]As mentioned, the condition of the body and mind brought about by them is necessary for āsanas. If āsanas can be done directly without harm then the "restraints" and "observances" no longer have any purpose. See Theos Bernhard for an implementation of the purification practices which are more physical and appear to have supplanted these.

[32]For reconstruction of the actual practices of *prāṇāyāma* in Patañjali, see Swami Kuvalayananda, "Prāṇāyāma in Yoga Sūtras and Vyāsa Bhāṣya" in *Yoga Mimamsa,* Vol. VI, No. 1, 1956, pp. 41-54; Vol. VI, No. 2, 1956, pp. 129-145; Vol. VI, No. 3, 1956, pp. 225-257; "Prāṇāyāma in the Bhagavad Gītā" in *Yoga Mimamsa,* Vol. VI, No. 1, 1956, pp. 65-70; and "One More Sūtra on Prāṇāyāma" in *Yoga Mimamsa,* Vol. VI, No. 2, pp. 146-153.

[33]*YOGASŪTRAM,* 3.4.

[34]Op. cit., p. 28.

[35]*HAṬHA YOGA PRADĪPIKĀ* (Adyar: Adyar Library and Research Centre, 1972), p. 52.

[36]*VASIṢṬHA SAṂHITĀ,* ed. Swami Kuvalayananda and Swami Digambarji (Lonavla: Kaivalyadhama, 1969), chapter 5, verses 26 & 27.

[37]The reference to *DATTĀTREYA* in the text was not possible to trace with the library facilities available to me. This is an abbreviated title (it must be Dattātreyatantra, Dattātreyasaṃhitā or something such) of a text that is considered minor and thus not systematically collected and preserved.

[38]The exact quote referred to has not been located in *SKANDAPURĀṆA*. The same meaning is found in *KĀŚIKHAṆḌA,* verses 55 and 56. See Note 40.

[39]*PĀTAÑJALAYOGADARŚANAM,* ed. Srinarayanamisra (Varanasi: Bharatiya Vidya Prakasan, 1971).

[40]*GARUḌAPURĀṆA,* 218.21 & 22, 227.24 (untraced), and 227.25. Additional references to this are found in *SKANDAPURĀṆA, KĀŚIKHAṆḌA* 55, 56. See also 85 for another interesting distinction.

[41]Op. cit., p. 58.

[42]*YOGASŪTRAM* 2.47.

[43]See my article "The Memory Eye" in *Journal of Indian Philosophy,* 14 (1986), pp. 195-213, which presents this theory as a means of understanding what the value or meaning of the śāstric learning systems could have been.

[44]See for an interesting aside, *First Steps to Higher Yoga,* p. 66 for *asāsana,* as being the root of the word from which the word "āsana" is derived. There it is translated as "rest or stay posture".

[45]See Vasiṣṭa, *DHANURVEDASAṂHITĀ,* ed. Gangavisnu Srikrsnadasa (Bombay: Venkatesvara Steam Press, Saka 1848).

[46]Op. cit.

[47]Op. cit.

[48]Briggs, op. cit., p. 206. Theos Bernhard on p. 245 of his *Heaven Lies Within* describes the *cakrapuja* performed at the end of his yoga training in which he drank *bhang* as part of his experiences. This ties in directly with the above quote and the practices of contemporary sādhus.

[49]See Kenneth G. Zysk, "Magic, Myth, Mysticism, Medicine" in *Heinrich Zimmer*, Ed. M. Case (Princeton: Princeton University Press, 1994), pp. 95-6. See also his *Asceticism and Healing in Ancient India* (New York and London: Oxford University Press, 1990). Swami Kuvalayananda ran a yogic hospital in Lonavla starting in 1920 and reported much of his treatments which were connected with breathing practices in his *YOGA-MIMAMSA* journal over a number of years.

[50]Op. cit.

[51]B.K.S. Iyengar's book is easily available. This exercise can be done easily to achieve approximately the same figures mentioned here.

[52]This can easily be determined by the reader; see previous note.

[53]Op. cit. See also Appendix I.

[54]See Appendix IV.

[55]The term *"vinyāsa"* is a term used (apart from its general usage and usage in commentatorial style) in vedic ritual and refers to the subsidiary factors around a mantra that are required to make the mantra effective. The term does not have any meaning in yoga and appears to be used to imply some kind of vedic sanction to yoga practices. The term is developed and used in *MĪMĀṂSĀ*, the ancient Indian school of scriptural exegesis in which Krishnamacariar was originally trained.

[56]For *paścimottānāsana* there are 16 *vinyāsa-s* as follows:

1, 2 and 3 are the *vinyāsa-s* of *uttānāsana* (that is 1 is *tāḍāsana*; 2 is *uttānāsana*, lift head and concentrate on tip of nose, inhale and hold; 3 exhale and bend head to knees, inhale)

4 is the 4th *vinyāsa* of *caturaṅgadaṇḍāsana* (jumping back)

5 is the 4th *vinyāsa* of *ūrdhvamukhaśvānāsana*

6 is the 4th *vinyāsa* of *adhomukhaśvānāsana*

7 having inhaled and held the breath, jump and bring the legs in between the hands without allowing them to touch the floor and sit in line with the hands (*daṇḍāsana*) then stretch the arms and hold the toes

8 straighten the legs

9 exhale and bring the head down and forward to the legs

10 lift the head

11 lift the whole body in *daṇḍāsana*

12 *caturaṅgaḍaṇḍāsana*

13 *ūrdhvamukhaśvānāsana*

14 *adhomukhaśvānāsana*

15 & 16 variations of *uttānāsana*

[57]I have not verified this by a recent examination of this extremely rare book in Kannaḍa but have taken the reference from his yoga teaching course as outlined in Appendix VI.

[58]Op. cit.

[59]B.K.S. Iyengar, *Light on Pranayama* (London: George Allen & Unwin, 1981), p. 10, section 15.

[60]T.N. Krishnamacariar, *YOGAMAKARANDA* (Mysore: Mysore Palace, 1935). (In Kannada, 92 pictures, 144 pp. To be the first of four books on *ARTHA, DHARMA, KĀMA* and *MOKṢA*.)

[61]Iyengar has stated in my presence that Krishnamacariar had a Tibetan guru. This would seem to be supported by the reference to the Gandaki river, found in Nepal. However, I believe this refers to a river in Northern Karnataka on the Maharastra border called the Gandaki and also referred to as the Guduk by Kirmani. Hayavadana Rao in his *History of Mysore*, Vol. III, p. 710 refers to the Gandaki.

[62]File F 189 — Box 640, Sl. 2, Vol. 2.

[63]Two books on yoga were published much later — more than 30 years later. They are both written in Kannaḍa. See Bibliography.

[64]See Appendix VII for an alphabetical list of these āsanas.

[65]Op. cit., p. 127.

[66]For example, for *utthitapārśvakoṇāsana* he says, "the intestines will get a good blood supply and become strengthened. Pains in the abdomen, urinary infections, fevers and other diseases will be cured. The muscles will get a good blood supply and be strengthened. People with the disease *pariṇāmaśūle* (violent indigestion) will be cured if they practise this with *koṇāsana* twice every day for a month." For *tiryaṅmukhaikapādapaścimottānāsana* he says that it prevents elephantiasis and removes the dirt between the nerves. It gives you the power to run and walk, cleans the *pārśvanāḍi* and stops the legs from going to sleep by giving an even flow of blood. If ladies practise this they will have an easy childbirth. They should practise it only before pregnancy as āsanas should be dropped during pregnancy and only prāṇāyāma practised.

[67]See note 36.

[68]*caturaṅgadaṇḍāsana* should be held "not less than 10 minutes"; *ūrdhvamukhaśvānāsana* "not less than 15 minutes", p. 89.

[69]This bibliography is included here as it shows what sources Krishnamacariar considers authoritative and reveals his relation to tradition. The bibliography is a padded academic bibliography with works referred to that have nothing to do with the tradition that he is teaching in. He has included material on yogic practices from these academic sources in his text without knowing an actual tradition of teaching connected with the practice. For example, his recommendations for *vajrolimudrā* in his text can be cited where he calls for a glass rod to be inserted into the urethra an inch at a time. His recommendations show that he has most certainly not experimented with this himself in the manner he recommends.

HAṬHAYOGAPRADĪPIKĀ, BRAHMAYĀMILA, DHYĀNABINDŪPANIṢAT, RĀJAYOGARATNĀKARA, ATHARVAṆARAHASYA, ŚĀṆḌILYOPANIṢAT, YOGASĀRĀVALI, PATAÑJALAYOGADARŚANA, YOGAPHALAPRADĪPIKĀ, KAPILASŪTRA, YOGAŚIKHOPANIṢAT, RĀVAṆANĀḌI, YOGAYĀJÑAVALKYA, YOGAKUṆḌALINYOPANIṢAT, BHAIRAVAKALPA, GHERAṆḌASAṂHITĀ, ĀHIRBUDHNYASAṂHITĀ, ŚRĪTATTVANIDHI, NĀRADAPAÑCARĀTRASAṂHITĀ, NĀDABINDŪPANIṢAT, YOGARATNAKARAṆḌA, AMṚTABINDŪPANIṢAT, MANUNĀRĀYANĪYA, SATTVATĀSAṂHITĀ (?), GARBHOPANIṢAT, RUDRAYĀMIKA, SŪTASAṂHITĀ

[70]C.R. Venkatramaiah, *ĀḶIDASWĀMYAVARU* (Mysore: 1941).

[71]T. Srinivasa Rangacarya, *MAISŪRU MAISIRI* (Mysore: 1933). See Appendix VII for a translation of the yoga section.

[72]See Appendix VIII for a photograph of the yogaśālā.

fifteen kilometres from Mysore when they attacked the armies of Tipu Sultan. Scaling walls with ropes and ladders would have been a necessary part of the training of the troops.

CONCLUSIONS

There is a wealth of material that would enable us to begin putting together a history of yoga. We cannot regard this history merely as an academic history but must move into performance history or tradition as it has been carried on by the practitioners of yoga — the students of yoga who have made it a living tradition today.

If we are to look at the performance tradition, which by its very nature is not oriented towards texts, then we must look at āsana practices. Our sources for these are going to be texts that have either not been uncovered or not regarded as important, the names of āsanas and the actual performance tradition.

A serious search for such texts has not been made. There are a number of private libraries under the aegis of ascetic movements where yoga was practised. No earnest investigation of these sources has been made.

The names of āsanas traced in this text do indicate a connection between many different traditions. It seems that many āsanas were common to different schools possibly disseminated at such festivals as the *kumbhamela* or by wandering ascetics who were in contact with one another and with the maṭhas and private individuals where they sometimes congregated. Tracing the names of the āsanas has not been as valuable a method as might be expected because of the promiscuous use of names. But there does appear to be a means of grouping names that might prove useful in indicating dates or periods when more material is available in the future. At this point, it would only be possible to say that the names of the āsanas indicate that a process of amalgamation and borrowing has been a constant feature in the yoga tradition corresponding with the "reformation" that went on in the short period that we are able to examine historically and which has enabled us to question our sense of "tradition".

In respect of ancient performance traditions, yogins were often in attendance at the courts of the royal families in India. There has been no systematic attempt to use the various royal archives as a reference

source to trace these traditions. Only these records and literary ones in local languages are likely to exist.

When we look at "tradition" we must look at it with a fresh eye. An example from music traditions was indicated. Dynamic tradition seems to imply openness to change, rapid adaptation and experiment—survival for other reasons than being "tradition". By natural selection, certain aspects of tradition become prominent as a response to changing environment and aspirations. In the case of the yoga āsana tradition we can see that it is a dynamic tradition that has drawn on many sources — traditional yoga texts, indigenous exercises, western gymnastics, therapeutics, and even perhaps the military training exercises of a foreign dominating power. And that says nothing in regard to the ideologies that make a culture or the ideologies of the foreign element to be assimilated. These too are part of the processes of change, enrichment and loss.

Textual sources such as Patañjali, the purāṇas, the haṭha yoga texts, the *ŚRĪTATTVANIDHI* and so on[95] indicate that there is sufficient evidence to enable us to have some idea of the development of the yoga tradition. Comparison to the evolvement in other Indian śāstras enables us to speculate that the yoga tradition would have refined itself to include prāṇāyāma and āsanas and āsanas would be refined in terms of time limits and precision. This proposed development pattern is confirmed by textual tradition and practice tradition.

From Patañjali's *YOGASŪTRAM*, the sūtra explaining how āsanas were to be done was explained as a functional definition. If we are to attempt to understand the "inner moment" of a tradition we must then look with the same eyes towards the critical moment of function. There is no possibility of an external observer. Modern students of yoga have treated āsanas symbolically, expecting some "mystical" result to occur from taking that position. The tendency of most students of yoga has been to follow a linear tradition instead of a dynamic tradition. It seems to me that lineal traditions are oriented towards accumulation and that dynamic traditions are vitally initiated by introspection. If evaluation had to be made on the evidence available, then it would be possible to say that the *ŚRĪTATTVANIDHI* indicates an attempt to synthesize an āsana tradition from various sources, that Krishnamacariar was creatively putting an āsana series together from his sources but treating them symbolically; Pattabhi Jois followed the linear tradition with only minor improvisations, still treating āsanas symbolically; and that Iyengar changed the

perspective, re-arranged the series, treated the āsanas dynamically with his attention on precision thus returning to the theme idea, namely, a functional perspective on āsanas — the perspective which brings us back to Patañjali, back to the real essence of dynamic tradition. This is a perspective which would allow a tradition to evolve, to be creative; indeed, to survive.

That perspective is, indeed, an old message. It is the teaching of revelational knowledge, the only form of knowledge that allows us to transcend our own limitations. It does not teach an object content but a method of learning, a guide to correct thinking. In the case of yoga, it teaches that as a physical response. In fact, the yoga āsanas seem to be such powerful forms of physical response that they have survived and prospered even through enormous folly. This teaching is well known through the Bhagavad Gita exhortation to renounce results for the means.

What about the historical origins of some of the āsanas — for example the *viparītacakrāsana* which appears to have no basis in yoga but has been taken from gymnastics? From the yogic perspective of functional definition, nothing has the right to be called an āsana in itself. Someone doing a traditionally accepted āsana can be doing it in the way a weight-lifter—specifically a "muscle-contractor" would do it, or they may do it symbolically expecting some spiritual advantage to come from them taking that particular form. Neither comes under the scope of the definition — effort, letting go, balance and transcendence. The gymnastic-origin movement is done differently by a gymnast and differently by a student of yoga who has worked with his body (his conscious and unconscious) movement muscular patterns. And the āsana *luṇṭhāsana*, 22 in the *ŚRĪTATTVANIDHI*, must also be taken into account. It is possible that its source is not gymnastics but an older yoga tradition.

Who gains access to tradition in this fashion? Students of various gurus often do not have their guru's understanding but proceed in jealous lineage from him. A similar situation occurs in other Indian disciplines. A teacher with understanding appears rarely. When they do appear they treat tradition dynamically; often they are accused of disrespect for tradition, but they really continue the tradition by participating in it creatively. There is an oral verse in Sanskrit that describes the situation:

vidyānām iva veṣyānām mukhaṃ kair kair na cumbitam
hṛdayagrāhiṇās tāsāṃ dvitrāḥ santi vā na vā

Who indeed has not kissed the mouth of prostitutes? (as who has not made a beginning in the study of the śāstras or metaphysical philosophies) But the person who grasps the heart of these — are there two people, or perhaps three (in this world)? (Here philosophies really means the metaphysical knowledge traditions of which yoga is one.)

Notes

[1]A number of manuscript copies of the *ŚRĪTATTVANIDHI* exist as well as a number of lithographs (unseen by me). Venkateshvara Steam Press published an edition without the illustrations and there may be other printed editions as well.

[2]James Haughton Woods, *The Yoga-Philosophy of Patañjali*, Harvard Oriental Series 17 (Delhi: Motilal Banarsidas, 1914, 1972).

[2a]Bengali Baba, *Patañjala Yoga Sūtra* (Kapurthala: Sham Sunder Mulkraj Puri, 1943).

[3]Swami Hariharānanda Āraṇya, *The Yoga Philosophy of Patañjali* (Calcutta: University of Calcutta, 1963).

[4]See A.B. Keith, *A History of the Sāṃkhya System* (New Delhi: Nag Publishers, 1975), pp. 69-74. Junjiru Takakusu, "*Sāṃkhya Kārikā: Edudiee a la lumiere de sa version chinoise*" in *Bulletin de l'Ecole francaise d'Extreme-Orient IV* (Hanoi: 1904), pp. 1-65, 978-1064. M. Hiriyanna, "*Ṣaṣṭitantra and Varṣagaṇya*" in *Journal of Oriental Research*, III (Madras, 1929), pp. 107-112. F.O Schrader, "*Das Ṣaṣṭitantra*" in *Zeitschrift fur deutsche morgenlandischen Gesellschaft* (Leipzig: 1914), pp. 101-110. This list is not complete.

[5]Op. cit.

[6]P.K. Gode, *Studies in Indian Literary History*, I, p. 379. Svātmārāma, *HAṬHAPRADĪPIKĀ*, ed. Swami Digambarji and Pandit Raghunath Sastri Kokaje (Lonavla: Kaivalyadhama, 1970), pp. 7 and 8. *GHERAṆḌA SAṂHITĀ*, ed. Swami Digambarji and M.L. Gharote (Lonavla: Kaivalyadhama, 1978), pp. xv and xvi.

[7]Op. cit. Note 6.

[8]Srischandra Basu, *SHIVASAṂHITĀ* (Calcutta: Heeralal Dhole, 1893). *Shivasaṃhitā* (Bareilly: Samskrti Samsthana, 1974).

[9]Op. cit. Note 6.

[10] "*GORAKṢAŚATAKA*" in *YOGA MIMAMSA*, vii, 1, pp. 65 to 70 and VII, 4, pp. 23 to 78, ed. Swami Kuvalayananda and S.A. Shukla (Lonavla: Kaivalyadhama, 1957).

[11]See his books, Swami Kuvalayananda, *ASANAS* (Lonavla: Kaivalyadhama, 1933). The spiritual lineage, the history of the Lonavla school of yoga, and a record of the particular contributions they have made to practice traditions of yoga are well documented in its journal the *YOGA MIMAMSA* referred to earlier.

[12]G.W. Briggs, *Gorakhnath and the Kanphata Yogis* (Delhi: Motilal Banarsidas, 1973), p. 1, regarding the Nāthas refers to "their traditional practice of Haṭha Yoga". Pages 252-257 give a list of literature much of which is common to Nātha literature and Haṭha Yoga literature. *HAṬHAPRADĪPIKĀ*, Verse 4 pays homage to the Nātha preceptors.

[13]Theos Bernhard, *Haṭha Yoga* (London: Rider and Co., 1968).

[14]Sivananda Sarasvati, *YOGACINTĀMAṆI*, ed. Haridasa Vidyavagisa (Calcutta: Oriental Press, 1927).

[73]S. Bharadwaj, *VYĀYĀMA DĪPIKĀ* (Bangalore: Caxton Press, 1896).

[74]Op. cit., p. 3.

[75]Op. cit., p. 16.

[76]V.P. Varadarajan, *MALLA YUDHA* (Bangalore: Padmanabhan Printers, 1967, 1980).

[77]The book opens with: "A sound mind in a sound body" is a maxim the truth of which has been recognized by all nations ancient and modern.

[78]See photograph, Appendix VII.

[79]See photograph, Appendix VII.

[80]See photograph, Appendix VII.

[81]See notes on āsana 32 in the *ŚRĪTATTVANIDHI* text.

[82]See photograph, Appendix VII.

[83]See photograph, Appendix VII.

[84]See Appendix VII.

[85]See J.T.F. Jordens, *Dayananda Sarasvati, His Life and Ideas* (Delhi: Oxford University Press, 1978) and *Autobiography of Dayananda Sarasvati*, ed. K.C. Yadav (Ajmer: 1946).

[86]*MALLAPURĀṆA*, ed. Bhogilal Jayachandbhai Sandesara and Ramanlal Nagarji Mehta, Gaekwad Oriental Series No. 144 (Baroda: Oriental Institute, 1964).

[87]B. Srinivas Jetty, "The Jetty Community of South India and its Migration from Modhera" in *Journal of the Mythic Society*, Vol. 50, No. 2, 1960.

[88]See photograph, Appendix VIII from Krishnamacariar's yogaśālā.

[89]p. 34, verses 16-21:

aṣṭādaśaprakāreṇa śiraḥpūrvakamāsanam
ugrāsanaṃ ca prathamam paścādāsanamapyatha
madhyāsanaṃ tathaivānyat siṃhāsanamapīkṣate
kūrmāsanamapi śreṣṭham darddurāsanamucyate
gajāsanaṃ samuddiṣṭam tatordhvāsanamucyate
śirāsanaṃ tu vijñeyaṃ kakṣāsanaṃ ataḥ param
grīvāsanaṃ ca paramam bhujāsanamihocyate
dvibhujāsanamapyatra kukkuṭāsanamuttamaṃ
phaṇaguptāsanam caiva garuḍāsanaṃ eva ca
uḍarāsanamityevam kathitaṃ daśasaptadhā

[90]*Śīrṣāsana*, the headstand, is not referred to in older texts on yoga. Most interesting is the reference to it in the *MALLAPURĀṆA* text quoted in the previous note. A *viparītakaraṇī*, an inversion that is later illustrated as an inversion but not a headstand is referred to in the *HAṬHAPRADĪPIKĀ*, III, 78-80. Headstands are found in erotic sculpture on temples from early dates; as early as the 10th century in Bengal.

[91]T.G. Kalaghatgi, "Yoga in Jainism and Virasaivism" in *Journal of Karnatak University*, 8(2), 1964, pp. 1-12.

[92]See Appendix X for an article that appeared in the December 31, 1989 Times of India in Bombay. See also *VYĀYĀMA JÑĀNAKOṢA*, Khaṇḍa 3, 1936 for an extended exposition of the practices of *mallakhambh*.

[93]See Appendix X for the photograph showing the yogaśālā.

[94]The uḍas that I have seen are very large, could not be thrown by a man and would never permit it unless beaten or dead. This popular implausible legend seems to me to

be practically suspect. I could understand a rope being tied to an uḍa that was held down which then ran up the wall as an adventurous stroke of luck. I have heard the legend as noted in the context of three different forts.

[95]A small Nātha yoga text with eighty-four āsanas is in my possession, *NAVANĀTHA CAURĀSISIDDHA BĀLASUNDARI YOGAMĀYĀ* (Pune: Akhila Bharatavarsiya Yogapracarini Mahasabha, Śaka 1890). This is a copy from an older text which appears to be from Jodhpur. I applied for grants to search the private libraries and palace records of India where yoga may have been patronized but was not selected for this. These records, if they exist, are not easily obtainable and will most likely disappear entirely in the next few years.



TRANSLATION OF THE *ŚRĪTATTVANIDHI* TEXT

ĀSANAS FROM THE BACK

1. Lie down on the back. Place either foot behind the head. Take the toes with the opposite hand and stretch the other hand and foot out. This is *anantāsana,* the āsana of the endless.

Notes: The word "*ananta*" is also the name of the legendary cosmic serpent. The word is used in Patañjali's sūtra 2.47 in descriptive reference to āsanas. Vyāsa states *anante vā samāpannaṃ cittam āsanam nivartayati*, the mind, engrossed in *ananta*, completes the āsana. Vācaspati says it refers to the cosmic serpent as a "steady" object of meditation. Vijñāna Bhikṣu gives this interpretation and the alternative interpretation, namely, the endless or the inconceivable object (adṛṣṭa).

Iyengar has an *anantāsana* that is not like the illustration in this text. This āsana appears to be like Iyengar's *suptapādāṅguṣṭhāsana* and his *bhairavāsana*. It is slightly different from both.

2. Having made the body like a corpse, keep the knees together and bring them up to the navel. Wrap the arms around the neck and rock back and forth. This is *uttānāsana,* facing-up āsana.

Notes: Iyengar has an *uttānāsana* which is quite different from this. He has nothing taking this form.

3. Lie on the back. Place one leg behind the head. Place the hand from the opposite side at the base of the ear. Place the elbow of the same side (as the bent leg) on the floor and straighten the arm and the leg. This is *aṅkuśāsana,* the elephant goad.

Notes: This form is identical to *bhairavāsana* in Iyengar. The name does not occur in Iyengar.

4. Lie on the back. Place the two elbows on the ground and the hands on the buttocks. Lift the head, thighs, calves and feet. This is *naukāsana,* the boat.

Notes: This āsana does occur in Iyengar and has the same form. The name there is *nāvāsana* which means "the boat" as well.

5. Lying on the back, place the palms of the hands and the soles of the feet on the floor. Then raise up the middle portion of the body. This is *paryaṅkāsana*, the couch.

Notes: Iyengar has a *paryaṅkāsana* which has a similar idea of raising the mid portion of the back from the floor. However the feet are in *padmāsana* position and the arms are folded behind the head so that the elbows and forearms form the base at the front. The positions described and illustrated here would be *dhanurāsana* in Iyengar.

6. From *vetrāsana* (9), withdraw the hands and feet and bring them upwards. Allow the spine to come to the floor. This is *kandukāsana*, the ball.

Notes: This āsana name is not found in Iyengar nor is the position. However, this is a position known to Iyengar and used to close the back after backbends. It is known in many other yoga schools as well and is perhaps a natural relief giving movement that is popular in general.

7. Like *naukāsana* (4) but on one side, place the neck, shoulders and elbows on the ground and the feet in the air like the head. This is *dhvajāsana*, the banner.

Notes: This name is not found in Iyengar but the position in the illustration is somewhat similar to his *sarvāṅgāsana* variation *pārśvasarvāṅgāsana*. This could also be compared to the *viparītakaraṇi* referred to in the *HAṬHAPRADĪPIKĀ*. The text referring to *naukāsana* here appears incongruous. There are other instances where the text and the illustration are not entirely consistent. Instead of assuming that the text has been created by someone who does not know quite what they were saying, it would probably be more accurate to assume that the text has become corrupt while being passed down. This would support the idea of an older source.

8. Place the neck and head on the ground and lift the feet off the ground. This is *narakāsana*, the āsana of hell.

Notes: This name does not occur in Iyengar. This type of headstand, determined by the position of the hands, is used in his balancing series. See Introduction, note 81 and notes on *kapālāsana* (31).

9. From *paryaṅkāsana* (5), bring the hands and feet together. This becomes *vetrāsana*, the reed.

Notes: This āsana name or form is not found in Iyengar. This is a common gentle stretching movement however that is generally known by people who work on exercise systems that originate from the floor.

10. Lie on the back. Place the soles of the feet on the ground and stand up. This is *vṛkāsana,* the wolf.

Notes: Unknown in Iyengar and seemingly physically impossible. See note on āsana 7. It is possible that the artists are illustrating the text without knowledge of the āsana tradition.

11. Lie on the back keeping the legs together and stretched out. Keep the buttocks on the ground and place the hands on the neck. Then remain and perform *kumbhaka* (retention of breath). This is *parighāsana,* the iron doorlock.

Notes: The name *parighāsana* is found in Iyengar but the form of the āsana is different. This āsana is not found. The instructions to perform retention of breath would be inimical to the Iyengar system but not necessarily with the system of Krishnamacariar.

ĀSANAS FROM THE FRONT

12. Lie on the stomach keeping the navel on the ground. Support the body with the two hands like posts and then whistle. This is *sarpāsana,* the serpent.

Notes: This āsana is called *bhujaṅgāsana* in Iyengar which means the same thing. It is described in *GHERAṆḌASAṂHITĀ* II, 42 & 43.

13. Lie on the stomach. Place the toes and the palms of the hands on the floor, raise the buttocks and let the head hang down between the arms, the nose on the ground where the navel was originally. Bring the nose forward as far as the palms of the hands. This should be repeated again and again. This is *gajāsana,* the elephant.

Notes: This āsana name is not found in Iyengar. However the form is *adhomukhaśvānāsana.* This name and a form consistent with this is found in *First Steps to Higher Yoga.* The name *gajāsana* is also found in the list of 17 āsanas found in the *MALLAPURĀṆA,* see Introduction, note 80. The ideas of repetitive movement in the āsana in this and subsequent āsanas are consistent with the system taught by Krishnamacariar.

14. Lie face down. Bring the two elbows up by the sides and place the

palms of the hands on the ground. Raise the body up again and again. This is *matsyāsana,* the fish.

Notes: This āsana name is known in Iyengar and in the *GHERAṆḌASAṂHITĀ* II.21. The āsana form in both of these texts is similar and the form illustrated here is different.

15. In the *gajāsana* (13) position, he should bring his head again and again towards the right and left armpit. This is *tarakṣvāsana,* the hyena.

16. Lie on the back. Place the elbows on the navel. Then stretch each hand up within a thumb's breadth from the nose lifting the hips up with that movement. This is *paraśvadhāsana,* the axe.

17. From *narakāsana* (8), bring the feet down to the floor at the level of the nose and stretch the two hands together on the floor from the neck. This is *lāṅgalāsana,* the plough.

Notes: This name is not known in Iyengar but the form is the same as *halāsana* and "*hala*" also means plough.

18. With each leg contracted in turn, he should do *gajāsana* (13). This is *ṛkṣāsana,* the bear.

Notes: This name is not known in Iyengar nor is the form. This however appears to be the same form as part of the movements in the *sūryanamaskāra* series or those that are sometimes called the *candranamaskārāsana* series. Present legend has it that yogis learned this position from watching a tiger stretch in the morning.

19. Lie on the back. Bring the knees up to the chest wrapping the arms around the thighs and the calves. Then roll to the left and the right. This is *dṛṣadāsana,* the stone.

20. Lie on the back. Throw the feet over the head and place them on the floor such that the body becomes face down. Then this should be repeated from the face-down position. This is *luṇṭhāsana,* the rolling āsana.

Notes: This name is not known. As a descriptive name here it does not quite fit as the movement appears to be a jumping movement rather than a rolling movement. Could this be taken as a reference to the āsana form in *viparītacakrāsana* illustrated in the *VYĀYĀMADĪPIKĀ* in Appendix VII and found in Iyengar. See also the "Conclusions" section of the Introduction for reflections on this āsana.

21. Lie on the back. Place the soles of the feet and the elbows on the ground and lift the buttocks up. This is *trikūṭāsana,* the āsana of the three peaks.

22. While standing, touch each buttock by lifting the heel to that repeatedly. This is *śaṅkvāsana,* the arrow.

23. From *rājāsana* position, bring each leg forward and rotate it. This is *rathāsana,* the chariot.

Notes: The start position, *rājāsana,* is not explained in the text. The name *rathāsana* is unknown. This type of movement is often taught in the Okiyoga schools in Japan where repetitive rotations of joints are taught. Okiyoga was born in a samurai family and received training in zen. He learned yoga and meditation from Otama Bhikku of Burma. Subsequently he travelled in China, Tibet and India and claims to have learned yoga again under Mahatma Gandhi. His yoga teachings are influenced by his learnings in traditional medicines, yoga disciplines, martial arts and zen.

24. Standing in *gajāsana* (13), bend the knees again and again. This becomes *śaśāsana,* the horn.

Notes: Name and form unknown. This appears to be a variation of kneebends which would likely belong to the wrestler's exercise routines or the indigenous exercise system. See text of introduction for an outline of these and references.

25. Standing in *gajāsana* (13), throw the legs in the air and touch the ground with the head. This is *ajāsana,* the goat.

Notes: This name is unknown. This appears to be a handstand movement, called *adhomukhavṛkṣāsana* in Iyengar. The movement is not repetitive there.

26. Place the hands and the forearms up to the elbow on the ground. Draw the knees up to the navel and remain in that position. This is *cātakāsana,* the sparrow.

27. Place the hands and forearms as in *cātakāsana* (26). Touch the ears with the knees and hold the arms with the thighs. This is *kākāsana,* the crow.

Notes: The name *kākāsana* is not found in Iyengar. But this āsana looks very much like *bakāsana* in Iyengar or as a form that develops into *bakāsana* where the body is lifted off the ground. This āsana is found in *First Steps to Higher Yoga* in this form and called *kākāsana.* See however *bakāsana* (30) below. *Kākāsana* is referred to in the *MALLAPURĀṆA* list of āsanas, introduction note 80.

28. Place the feet in *padmāsana* (79), the lotus. Place the hands on the floor and lift the feet upwards in *padmāsana.* This is *bhāradvājāsana,* the crow pheasant.

Notes: *Bhāradvāja* is the name of the bird, the crow pheasant, whose sight is considered auspicious. Bhāradvāja was also the father of Droṇa, the guru of Arjuna and preceptor in military strategy of both the Kauravas and the Pāṇḍavas. The āsana shown in the illustration is completely different from what Iyengar shows under that name. The āsana as shown is closer to *padmamayūrāsana.* In fact, the āsana as illustrated would be physically impossible.

29. Take the *kākāsana* (27) position. Keep the thighs and calves together and raise the back end up. This is *tittīryāsana,* the red-wattled lapwing.

Notes: This name is not found in Iyengar. The āsana form appears somewhat like *gaṇḍabheruṇḍāsana.*

30. Place the hands on the ground. Draw the knees in towards the navel holding the thighs and calves up. This is *bakāsana,* the heron.

Notes: This āsana name occurs in Iyengar and the form is identical. See notes also on *kākāsana* (27).

31. Place the head on the ground. Raise the feet up. This is the headstand, *kapālāsana.*

Notes: The name *kapālāsana* is not found in Iyengar but *kapālāsana* means headstand. It is called *śīrṣāsana* in Iyengar. See *narakāsana* (8) for further notes regarding this āsana. This āsana is considered to be almost the centre of premodern yoga representing the reversal of the body, the reversal of the body processes through the inversion. Modern yoga practices regard inversions with suspicion; Arthur Kilmurray, *Yoga Journal,* November, December 1983, p. 24 speaks of "the recent backlash against inversions...". Interestingly enough, *śiraḥāsana* is referred to in the *MALLAPURĀṆA* list, Introduction, note 80. See also George Feuerstein, *The Inverted Pose (Viparītakaraṇi Mudrā) according to the Sanskrit Texts* (Durham: Yoga Research Centre).

32. Place the palms of the hand on the ground. Place the elbows on the navel and hold the body up. This is *mayūrāsana,* the peacock.

Notes: Name and form are the same in Iyengar. *HAṬHAPRADĪPIKĀ* I.31 refers to this and *GHERAṆḌASAṂHITĀ* II.30.

33. Place the feet on the thighs, each foot on the opposite side. Cross the hands behind the back and take hold of the toes. This is

baddhapadmāsana, the bound lotus.

34. Do *saralāsana* face downwards. Place the feet on the ground and stand up. This is *khaḍgāsana*, the sword.

Notes: The base āsana, *saralāsana*, is not mentioned in the text.

35. Take the *arghyāsana* position. Place the palms of the hands on the ground. This is *cakrāsana*, the wheel.

Notes: The base āsana, *arghyāsana*, is not explained in the text.

Iyengar does not have a *cakrāsana* in his series. However he does have a *viparītacakrāsana* referred to in the Introduction which name would seem to imply that there must have been a *cakrāsana* originally from which the qualification, the backward *cakrāsana*, would come from. The form of this āsana is considered a variant of *vṛścikāsana* by Iyengar. Visnudevananda calls this, Iyengar's *ūrdhvadhanurāsana*, *cakrāsana*. *First Steps to Higher Yoga* has an āsana called *cakrāsana* which is the same as Iyengar's *triaṅgmukhottānāsana*.

36. Take the *padmāsana* (79) position. Place the arms between the thighs and the legs onto the floor. This is *kukkuṭāsana*, the rooster.

Notes: The name and form of this are the same in Iyengar and it is well known in many books on yoga. This is found in the *MALLAPURĀṆA* list, Introduction, note 80, and it is found in *HAṬHAPRADĪPIKĀ* I.23 and *GHERAṆḌASAṂHITĀ* II.31.

37. Place the knees together on the ground. Stand upright on them and clasp the arm with the opposite hands. This is *vānarāsana*, the monkey.

38. Take the position of *viparītanṛtyāsana* (90). Touch the nose on the ground and bring it up again. This is *śyenāsana*, the hawk.

39. Place the ankle of the other foot at the base of the thigh and the same knee on the heel. Bring the hands together. This is *garuḍāsana*, the eagle.

Notes: This name and a comparable form is found in Iyengar and in *First Steps to Higher Yoga*. The name is found in the *MALLAPURĀṆA* list, Introduction, note 80. *GHERAṆḌASAṂHITĀ* II.37 uses this name but has an entirely different āsana shown.

40. Place the elbows on the ground. Hold the chin with the hands. This is *śūlāsana*, the spike.

Notes: This name is unknown in Iyengar but the āsana form is *śayanāsana* in Iyengar.

41. Grasp the soles of the feet with the palms of the hands and then walk. This is *pādukāsana*, the sandal āsana.

Notes: This name is not found in Iyengar. The āsana form is found as *pādahastāsana*. In this āsana in Iyengar there is no tradition of walking. Walking in these positions is a common feature of the wrestler's and indigenous *vyāyāma* exercise systems.

42. Lie on the stomach and place the hands by the hips. Stretch the legs back together and wriggle forward like a snake. This is *sarpāsana*, the snake.

Notes: This name is not known in Iyengar but there is an āsana with a name of the same meaning, namely, *bhujaṅgāsana*. This may be referred to in the *MALLAPURĀṆA* as *bhujāsana*, that being from a corrupt text. *Bhujaṅgāsana* is also found in *GHERAṆḌASAṂHITĀ* II.42. The form as shown here is not found in Iyengar and other places.

43. Twine the legs together and place them on the floor. Sit on them with the thighs and then the buttocks. This is *parvatāsana*, the mountain.

Notes: This āsana name is not known in Iyengar. However, a *parvatāsana* is found in Visnudevananda's book and in *First Steps to Higher Yoga*. These are similar to *gorakṣāsana* in Iyengar and to the form shown here.

44. Place the hands on the ground and the knees on the shoulders. Raise the ankles and the thighs. This is *mālāsana*, the garland.

Notes: This name is found in Iyengar but the āsana is different. The āsana form is the same as *ṭiṭṭibhāsana* in Iyengar.

45. Take the *kukkuṭāsana* (36) position. Bring the thighs to the shoulders. This is *haṃsāsana*, the goose.

Notes: The name is found in Iyengar but the āsana illustrated is different. This āsana form is called *kukkuṭāsana* in Iyengar.

46. Push the shoulder up as high as the head. This is *dviśīrṣāsana*, the two head āsana.

47. Place the feet on the ground. Place both knees by the chest and the hands backward binding the thighs together with the ankles. This is *pāśāsana*, the noose.

Notes: This name is found in Iyengar and an āsana, more difficult than what

is indicated here but similar, is shown in Iyengar.

48. Place each foot in the armpit. This is *ucchīrṣakāsana,* the cushion.

Notes: This name is not found in Iyengar. The āsana form could be compared to *yogadaṇḍāsana* found there.

49 Take *kukkuṭāsana* (36) position. Ascend a rope with the two hands. This is *ūrṇanābhyāsana,* the spider web.

Notes: Name and form not found in Iyengar. See Introduction for information on the "rope" āsanas and Appendix VIII for a photograph of the yogaśālā in Mysore with ropes.

50. Place the soles of the feet flat on the floor. Place the elbows between the knees and grasp the ankles with the hands. This is *grahāsana,* the planet.

51. Place one foot on the ground. Bring the buttocks to the level of the knee. The second foot should be placed on the knee. This is *vimalāsana,* the āsana of purity.

52. Place the chin on the navel. This is *kubjāsana,* the humpback.

STANDING ĀSANAS

53. Bring the heels together. Lower the buttocks to the level of the knees. This is *utpīḍāsana,* the press.

54. Stand on the toes and stretch the arms in the air. This is *uṣṭrāsana,* the camel.

Notes: This name is found in Iyengar but a different āsana is given under the name. The form of this āsana is not found.

55. Stand on the foot with the other raised. This is *tāṇḍavāsana,* the āsana of the fierce dance of Śiva.

56. Hold the tip of one foot and keep that leg stiff and straight. Stand on the other leg and rotate quickly. This is *dhruvāsana,* the pole star.

Notes: This name is not found in Iyengar but the form is illustrated under *utthitahastapādāṅguṣṭhāsana.*

57. Keep the feet flat on the floor. Bring the hands down backwards as far as the knees. This is *kapotāsana,* the pigeon.

Notes: The name is found in Iyengar but a different āsana is illustrated. This āsana form is not found in Iyengar.

58. Place the right ankle on the left backside and the left on the right backside. This is *dhenukāsana,* the cow.

59. Place one foot on one thigh and sit on the other normally. This is *svastikāsana,* the auspicious.

Notes: These "meditation" āsanas are commonly referred to in most of the yoga texts with variations.

60. Hold the top of a rope with the toes and the lower part with the hands ascending (upside down). This is *tṛṇajalukāsana,* the caterpillar.

61. Stand up straight. Raise the arms again and again. This is *mūsalāsana,* the pestle.

62. Place one foot on the neck and stand up. This is *trivikramāsana,* the āsana of the three steps of Vishnu.

Notes: This name is found in Iyengar but the āsana illustrated is called *dūrvāsana.*

63. Take hold of a rope with two hands and bring the feet through the hands above the head and onto the floor again and again. This is *paroṣṇyāsana,* the cockroach.

64. Place the left ankle on the right knee and the right ankle on the left knee. Do the sacrificial altar reversal. Place the eyes between the eyebrows. This is *yogāsana.*

Notes: The name is not found in Iyengar but a *yogamudrā,* technically not an āsana, similar to this is commonly known. The *yogamudrā* position is a *padmāsana* leg position and incorporates movements of the upper body and breathing restrictions. It might be considered, then, that it belongs to the same āsana family as this and thus related to or derived from this.

65. Support the body on a rope running under the navel. This is *daṇḍāsana,* the stick.

Notes: This form (with the rope) is not found but there is an āsana called *daṇḍāsana* in Iyengar that is different from this. There are many variations of the *daṇḍāsana* and the one where the body is held in the same position is called *caturaṅgadaṇḍāsana.* The *vyāyāma* exercises have a series involving the *sūryanamaskāra* movements (one of which is similar to this) that is popularly called the *daṇḍa* exercises.

66. Place the elbows and knees on the ground, the hands on the head and the heels on the buttocks. This is *varāhāsana,* the boar.

67. Open the closed fists between the thighs and knees and take hold of a rope with them. Hold a weight in the teeth and ascend the rope. This is *krauñcāsana,* the crane.

Notes: This name is found in Iyengar but a different āsana is illustrated there.

68. Press the perineum with one heel and the penis with the other. This is *vajrāsana,* the diamond.

Notes: *Suptavajrāsana* is found in Iyengar but the base *vajrāsana* is not. These meditation āsanas are referred to in many texts and the descriptions vary somewhat. It appears that *vajrāsana* refers to the position where the legs are folded back and sat on or between. Iyengar seems to call this position *vīrāsana* and his book is not entirely clear as there are contrary indications when the variations are considered. For example, his *suptavajrāsana* really appears to be a variation of *matsyāsana.* Even though he has the *vīrāsana* series as above, he has a *laghuvajrāsana* which does adopt the leg position and would awaken the expectation of a basic *vajrāsana.* *YOGA-MIMAMSA* III.2, p. 135 states: "The name *Vajrāsana* is often used for *Siddhāsana*...When we remember the meaning of the word *Vajra* in Yogic literature and also take into consideration that in *Siddhāsana* one of the heels is set at the root of the penis, we can understand why ...(*siddhāsana*)...is also called *Vajrāsana.*" *Vajrāsana* is described in *GHERAṆḌASAMHITĀ* II.12 as having feet on either side of the buttocks. In *YOGAKUṆḌALINYUPANIṢAT* the variation with a heel under the penis is described. According to *HAṬHAPRADĪPIKĀ* it is another name for *siddhāsana.*

69. Jumping up, kick the buttocks with the heels. This is *hariṇāsana,* the deer.

70. Lie down on the floor like a corpse. This is *śavāsana.*

Notes: Name and form the same in Iyengar and most yoga schools including *HAṬHAPRADĪPIKĀ* I.32.

71. Grasp a rope with the hands and then place the feet on them. This is *śukāsana,* the parrot.

Notes: This name is found in *First Steps to Higher Yoga* but a different āsana is illustrated.

72. Grabbing a rope with one hand, ascend. This is *vṛntāsana,* the caterpillar.

73. Put the little fingers on the ground and place the feet on top of

them. Move the body like a horse. This is *aśvasādhanāsana*, the horse-maker.

74. Stretch the two legs to the side. This is *uttānapādāsana*, the āsana with the legs outstretched.

Notes: This name is not found in Iyengar but the āsana form is called *samakoṇāsana* there. This name is found in *First Steps to Higher Yoga* but a different āsana is illustrated.

75. Place the right hand on the right knee and the left hand on the left knee. Do the *saccid mudrā*. Keep the eyes half closed. This is *sukhāsana*, the āsana of happiness.

76. Place the left ankle on the right side of the perineum and the right ankle on the left side. Place the hands with extended fingers on the knees and gaze at the tip of the nose with the mouth open. This is *siṃhāsana*, the lion.

Notes: This name occurs in Iyengar but a different āsana is shown under that name. *HAṬHAPRADĪPIKĀ* II.50-52 and *GHERAṆḌASAṂHITĀ* II.14 & 15 describe a *siṃhāsana* almost identical to this. *First Steps to Higher Yoga* has a similar āsana. The name is found in the *MALLAPURĀṆA* list, Introduction, note 80.

77. Place the left ankle on the right side of the perineum and the right on the left side of the perineum. Hold the sides of the feet firmly with the two hands. This is *bhadrāsana*, the fortunate āsana.

Notes: *HAṬHAPRADĪPIKĀ* I.53 & 54 and *GHERAṆḌASAṂHITĀ* II.9 & 10.

78. Place one foot on the thigh and the other foot on the other thigh. This is *vīrāsana*, the āsana of the hero.

Notes: See notes on *vajrāsana* (68) above.

79. Put the right leg over the left thigh and the left leg over the right thigh. Cross the hands inversely and take hold of the big toe firmly. Place the chin firmly on the chest and look at the tip of the nose. This is *padmāsana*, the lotus.

Notes: This āsana is listed in many places.

80. Place the left ankle below the penis and the right above it. Maintain balance and look at the space between the eyebrows. This is *siddhāsana*, the āsana of accomplishment.

Notes: As above.

ADDITIONAL ĀSANAS

81. Lie on the back. Place the hands together behind the neck. Keep the elbows together and the buttocks on the ground. Stretch one leg out and rotate the other to the left and the right. This is *vṛṣapādākṣepāsana*, kicking the bull-foot.

82. Take the position of *śvottānāsana* (the upside-down dog). Touch the ears with the knees one by one. This is the upside-down cat, *mārjārottānāsana.*

Notes: The base āsana, *śvottānāsana,* is not found in the text.

83. Lie on the back. Put the turned up hands on the feet and raise the back side up. This is *kāmapīṭhāsana,* the seat of love.

Notes: This name is not known. The form is not usually regarded as an āsana but it is a common stretching position known to many practitioners of yoga.

84. Having taken the position of *naukāsana* (4), bring the tips of the feet upwards. This is the horizontal boat, *tiryaṅnaukāsana.*

Notes: The form is similar to *viparītakaraṇi.* See notes on *narakāsana* (8) above.

85. Place the feet in *padmāsana* (79), and push the hands between the thighs and the knees and hold the neck. This is *uttānakūrmāsana,* the tortoise on his back.

Notes: Same form and name in *HAṬHAPRADĪPIKĀ* I.24 and *GHERAṆḌASAṂHITĀ* II.33. The same āsana in an upright position is found in *First Steps to Higher Yoga.* This upright position is called *garbhapiṇḍāsana* in Iyengar.

86. Place the calves on the floor, then bring the calves and the thighs (the belly of the leg) together and lift the backbone again and again. This is *viratāsana,* the āsana of the end.

87. Take *gajāsana* (13) position. Strike the floor with each arm. This is the ram, *meṣāsana.*

Notes: This type of practice is reminiscent of the exercises in the wrestler's system.

88. Place the palms of the hands and the soles of the feet on the floor. Raise up and fall on the floor again and again. This is *kukkuṭodānāsana,* the flying rooster.

89. Put one leg on the neck and the other on top of that. Support the body with the two hands. This is *araṇyacātakāsana*, the forest sparrow.

Notes: This name is not known but the āsana form is *dvipādaśīrṣāsana* in Iyengar.

90. Place the hands on the ground and bring the feet up into the air. Dance on the hands. This is *viparītanṛtyāsana*, the reverse dance.

Notes: A handstand is shown in Iyengar. A more difficult one-handed handstand is taught occasionally. A *vṛścikāsana* is also done from the handstand position.

91. Place the heels on the ground. Grip the ankles with the two hands. This is *kadambāsana*, the goose.

92. Pass the hands between the thighs and over the buttocks. Stand on the feet on the floor. This is *kāñcyāsana*, the hip girdle.

Notes: This name is unknown but *mālāsana* in Iyengar has a form similar to this.

93. Place the hands on the ground. Hold the legs stiffly. This is *parpaṭāsana*, the medicinal herb.

Notes: This is similar to *daṇḍāsana* in Iyengar.

94. Place the hands on the floor. Hold the legs stiffly and make the body shake. This is *preṅkhāsana*, the shaker.

Notes: As below.

95. Place one foot on the ground and the other on the thigh. This should be repeated again and again. This is the half moon, *ardhacandrāsana*.

Notes: The name is found in Iyengar but a different āsana is illustrated there. The form with this name in Iyengar is *vṛkṣāsana*.

96. Step three *hasta*-s (a *hasta* is the distance from the tip of the finger to the elbow) from the wall. Touch the wall with the chest and exhale again and again. This is *āliṅgāsana*, the embracer.

97. Embrace one knee on the chest. This is the child embracer, *bālāliṅgāsana*.

98. Stretch the hands out and rotate them. This is *kulālacakrāsana*, the potter's wheel.

99. Place the buttocks on a rope and remain stiff as a stick. This is *bhārāsana*, the load.

100. Holding a rope with two hands, ascend. This is *nāradāsana.*

Notes: Nārada is a mythological figure considered to be a celestial busybody.

101. Take *padmāsana* (79) position. Ascend a rope with the two hands. This is *svargāsana,* the āsana of heaven.

102. Place the left heel on the navel and the other foot on the thigh. Wrap the left hand and arm around the right knee and take hold of the toes of the left foot. This is *matsyendrapīṭhāsana,* the throne of Matsyendra.

Notes: An āsana similar to this is found in Iyengar called *matsyendrāsana.* That name is also found in *HAṬHAPRADĪPIKĀ* I.26. *GHERAṆḌASAṂHITĀ* II.22 & 23 is somewhat different. Matsyendra was a famous yogin claimed both by the Buddhists and the Nāthas. His *kuṇḍalinī* was said to have gone up in this āsana.

103. Draw the feet together and draw the toes into the base of the body. Bring the heels under the penis. Bring the soles of the feet together. This is *yonyāsana,* the womb.

Notes: In Iyengar this is either *baddhakoṇāsana* or *mūlabandhāsana.* *GHERAṆḌASAṂHITĀ* III.33-38 has a *yonimudrā.* *First Steps to Higher Yoga* has an āsana of this name (59).

104. Place the soles of the feet on the ground and bring the knees to the base of the ears. This is *utkaṭāsana,* the haughty.

Notes: This name is found in Iyengar but a different āsana is illustrated here. *GHERAṆḌASAṂHITĀ* II.27 describes a different āsana. Still another āsana is illustrated in *First Steps to Higher Yoga.*

105. Bring the heels onto the navel and then bring the thighs together. This is *śuktyāsana,* the womb.

Notes: See 103 above. The form and description are comparable to *kadambāsana* in Iyengar.

106. Sit down and stand up again and again. This is *utthānotthānāsana,* standing repeatedly.

Notes: These are kneebends as shown in the wrestler manuals.

107. Stretch one foot out and press the perineum with the heel of the other foot. Extend the arms and grip the toes of the foot. Place the head above the knee. This is *ardhapaścimottānāsana,* the half back stretcher.

Notes: This is similar to the *paścimottānāsana* variations shown in Iyengar but

it is not quite the same as any of them. The basis of this, *paścimottānāsana*, has not been mentioned in this text.

108. Take the *paścimottānāsana* position. Place one foot behind the neck. This is *ūrdhvapaścimottānāsana*, the upper back stretcher.

Notes: The name of the base āsana, *paścimottānāsana*, which name is well known, is not found in the text. There is an *ūrdhvamukhapaścimottānāsana* in Iyengar but it is different from this. The āsana closest to this in form is *skandāsana*.

109. Take the tips of the toes with the two hands and touch the ears with the toes. This is *dhanurāsana*, the bow.

Notes: The *dhanurāsana* in Iyengar is different from this. The closest one to this form is *ākarṇadhanurāsana*.

110. Hold the testicles and penis firmly between the legs and stand up. This is *kaupīnāsana*, the oriental jock strap.

111. Take the *mayūrāsana* (32) position. Hold the wrist of one hand with the other hand. This is *paṅgumayūrāsana*, the lame peacock.

112. Take *kukkuṭāsana* (36) position. Take the wrist of one hand with the other hand and raise the body with one hand. This is *paṅgukukkuṭāsana*, the lame rooster.

THE PERMANENT OR STANDARD ĀSANAS

113. Stretch the legs like a stick on the ground and hold the toes with the hands. Then rest the forehead on the knees. This is *garbhāsana*, the embryo.

Notes: This āsana is what is commonly known as *paścimottānāsana* in Iyengar and others, *GHERAṆḌASAṂHITĀ* II.26 and *HAṬHAPRADĪPIKĀ* I.28. See 107 and 108 above.

114. Lie face down. Cross the heels and take hold of the toes with the hands and roll. This is *nyubjāsana*, the face-down āsana.

Notes: This is similar to some of the *dhanurāsana* variations in Iyengar.

115. Lie face down. Bring the two heels to the neck grasping the ankles with the hands. This is *pādahastasaṃyogāsana*, the hand and foot connection āsana.

Notes: A similar name to this, *pādahastāsana*, does occur in Iyengar but a different āsana is illustrated. This āsana also appears similar to the *dhanurāsana* in Iyengar.

116. Bind the fingers of the two hands. Pass the whole body through the arms and then wring the body. This is *hastāṅgulibaddhāsana*, the bound finger āsana.

117. Place the knee in front of one side of the chest. Place the ankle in front of the other. Hold it with the hand. This is *hṛjjānusaṃyogāsana*, the heart-knee connection āsana.

Notes: This āsana name is not found in Iyengar. The form or movement is used as a preliminary for loosening the hip for *padmāsana*.

118. Take the *preṅkhāsana* (94) position. Bring the feet over the head keeping the buttocks on the ground. This is *preṅkhāsana*, the shaker.

119. Bind the two hands together. Hop in and out leaping beyond the body. This is *uḍḍānāsana*, the flying-up āsana.

Notes: This movement is very similar to movements used by the wrestlers.

120. Strike the arms. Strike the thighs. Strike the sides of the body and so on. Strike with the fist, the arm and the heel on the floor. This is *kuṭṭanatrayāsana*, the triple strike.

Notes: This is very similar to movements used by the wrestlers.

121. Fold the arms and the legs. Hold them up level and place a meditation band held by the loose fingers. This is *yogapaṭṭāsana*.

Notes: There are sculptures of figures seated with a meditation band on the Nanjangud temple which was patronized by the Mysore royal family. These figures are seen elsewhere in sculpture and painting. Even though entirely out of use today, it appears that this was the alternative to the meditation positions for attaining stability and support for the back.

122. Place the knees on the ground and the two hands on the heart. This is *añjalikāsana*, the āsana of supplication.

Notes: This āsana must have been considered a fitting *maṅgalam* for the end of the treatise. A similar āsana called *parvatāsana*, but with the legs in *padmāsana*, is found in Iyengar.

APPENDIX I

Alphabetical list of āsanas from *The Complete Illustrated Book of Yoga*

Abbreviations:	( )	Āsana number
	I	Iyengar
	Ś	*ŚRĪTATTVANIDHI*
	F	*First Steps to Higher Yoga* (the cross-references to this text are occasional only)

The spellings of the āsana names have been standardized. Where āsanas have different names from I, this is indicated by notation. Where āsanas correspond to or differ from Ś, this is indicated by notation.

ākarṇadhanurāsana (includes variations; similar shown in I)
āñjaneyāsana (2 ?) (I—*hanumānāsana*)
āñjaneyāsana (similar to *ekapādarājakapotāsana* II in I)
ardhamatsyendrāsana
ardhaśalabhāsana
baddhapadmāsana
bekāsana (misspelling for *bhekāsana*; called *dhruvāsana* in I)
bhadrāsana (I—*baddhakoṇāsana*)
bhujaṅgāsana (variation 3, I—*rājakapotāsana*)
cakrāsana (I—*ūrdhvadhanurāsana*; includes variations named *triaṅgmukhottānāsana* and *uṣṭrāsana* in I)
dhanurāsana (variation 4, I—*bhekāsana*)
dvipādaśīrṣāsana (I—*yoganidrāsana*)
ekapādacakrāsana (I—*ekapādordhvadhanurāsana*)
ekapādahastāsana (I—*rucikāsana*)
ekapādaśīrṣāsana (includes variations named *skandāsana, bhairavāsana, suptapādāṅguṣṭhāsana* and another not shown in I)
garbhāsana (I—*garbhapiṇḍāsana*)

garuḍāsana (I)
gomukhāsana (similar āsana shown in I)
gorakṣāsana (not shown in I)
guptāsana or *muktāsana*
halāsana
hastapādāsana (I—*upaviṣṭakoṇāsana*)
jānuśīrṣāsana (includes the variation named
    parivṛttajānuśīrṣāsana by I and another that is not shown in I)
kākāsana (I—*bakāsana*)
kandapīḍāsana (I—*mūlabandhāsana*)
kapotāsana (I—called *ekapādarājakapotāsana*)
karṇapīḍāsana
kṛṣṇāsana (I—*kālabhairavāsana*)
kukkuṭāsana
kūrmāsana
maṅkukāsana (not shown in I)
matsyāsana (variation 4 not found in I)
mayūrāsana (includes variations not shown in I)
muktāsana or *guptāsana*
nābhipīḍāsana (I—*kandāsana*)
naṭarājāsana
omkārāsana or *praṇavāsana* (called *virañcyāsana* in I)
pādahastāsana (variation 2 called *pārśvottānāsana* in I)
pādāṅguṣṭhāsana (I—not shown)
padmāsana
pārśvakākāsana (I—*pārśvabakāsana*)
parvatāsana (I—*gorakṣāsana*)
paścimottānāsana (includes variations named
    ūrdhvamukhapaścimottānāsana and *pūrvottānāsana* in I)
praṇavāsana or *omkārāsana*
pūrṇadhanurāsana (similar to *pādāṅguṣṭhāsana* in I)
pūrṇamatsyendrāsana
pūrṇasuptavajrāsana (called *kapotāsana* by I)
śakticālinī (I—preliminary to *mūlabandhāsana*)
śalabhāsana (includes variations not shown by I)
sarvāṅgāsana
śavāsana
setubandhāsana

siddhāsana
siṃhāsana (similar to *siṃhāsana* in I)
śirāṅguṣṭhāsana (not found in I)
śīrṣāsana (includes variations named separately by I)
sukhāsana
suptavajrāsana (called *suptavīrāsana* by I)
sūryanamaskāra (this is not shown as a sequence in I but the separate āsanas which comprise this old unit of āsanas are shown by him)
svastikāsana
tolāṅgulāsana (similar to *ardhanāvāsana* in I, F—no. 180)
trikoṇāsana (variation 2 called *parivṛttatrikoṇāsana* & other variations not found in I)
ūrdhvapadmāsana (shown as *śīrṣāsana* variation in I)
utthitakūrmāsana (I—called *dvipādaśīrṣāsana*)
vajrāsana
vakrāsana (I—*dvipādakauṇḍinyāsana* & variation 2 is *aṣṭāvakrāsana*)
vātyānāsana (this is probably a misspelling for *vātāyanāsana* and is the same as I's)
vātāyanāsana (this āsana is not found in I and another āsana has the name assigned to this one)
vīrāsana (I—*gomukhāsana*)
vṛścikāsana
yogadantāsana (I—named *yogadaṇḍāsana*)
yogamudrā (I—not shown, but Pattabhi Jois does teach an āsana similar to this)

APPENDIX II

Alphabetical list of āsanas from *First Steps to Higher Yoga*

Abbreviations:	( )	refers to āsana number
	I	refers to Iyengar
	Ś	refers to *ŚRĪTATTVANIDHI*

Spellings have been standardized. "?" indicates dubious Sanskrit.

Notations indicate similarities and differences to āsanas and names. Where no notation is made, the āsana is not found in other texts.

apānāsana (140)
ardhacakrāsana (214)
ardhacandrāsana (260) similar to *kapotāsana* in I
ardhamatsyendrāsana (15)
ardhotthitāsana (88)
asāsana (18) similar to *yogadaṇḍāsana* in I
aṣṭāvakrāsana (112) this is different from the āsana of this name in I
baddhapadmāsana (9)
bakapādaprasaraṇāsana (124) I—*ekapādabakāsana*
bakāsana (33)
bakoḍḍīyānāsana (189) I—*dhruvāsana*
bhadrāsana (60)
bhagāsana (59) I—preparation for *mūlabandhāsana*
bhairavāsana (256) I—similar to *vīrabhadrāsana* I; I shows another āsana under this name
bhṛṅgāsana (163)
bhujadaṇḍāsana (192)
cakorāsana (241)
cakrāsana (48)
cakravākāsana (245)
candranamaskārāsana (74) this is similar to the well known *sūryanamaskāra* movement

cātakāsana (197) this āsana position is not found in I but is found in the later book of T. Krishnamacariar
catuṣpādāsana (210)
chamagadarāsana ? (116) this is similar to *kūrmāsana* in I.
daṇḍāsana (76)
dhanurākarṣaṇāsana ? (23) similar to I's *ākarṇadhanurāsana*
dhanurāsana (82)
dhruvāsana I & II (110) similar to *vṛkṣāsana*
dvihastabaddhasuptaikapādajānusparśāsana (247)
dvihastacakrāsana (153)
dvihastaikapādotthitāsana (246) I—*ekapādabakāsana*
dvihastotthitapādaprasaraṇāsana (181) I—*ṭiṭṭibhāsana*
dvikoṇāsana (170)
dvipādabhujottānāsana (244)
dvipādacakrāsana (109)
dvipādagrīvāsana (55) I—*dvipādaśīrṣāsana*
dvipādaikahastasthitordhvahastāsana (262) I—*viśvamitrāsana*
dvipādanāsāgrasparśāsana (206)
dvipādāṅguṣṭhasthitāsana (226)
dvipārśvapṛṣṭhābhimukhāsana (220)
dvipārśvāsana (81) I—*pārśvadhanurāsana*
ekahastadaṇḍāsana (191)
ekahastapṛṣṭhakoṇāsana (177)
ekahastaśarīrotthānāsana (211)
ekapādadvihastabaddhāsana (101)
ekapādagrīvādaṇḍāsana (30) similar to I's *kālabhairavāsana*
ekapādagrīvāsana (92) I—*ekapādaśīrṣāsana*
ekapādahastadaṇḍāsana (212)
ekapādajānubaddhāsana (183)
ekapādāṅguṣṭhāsana (69)
ekapādāsana (136) I—*vīrabhadrāsana*
ekapādaśīrṣāsana (201) this name is used by Iyengar for F's no. 92
ekapādaviparītamastakasparśāsana (259) I—*ekapādarājakapotāsana*
ekapādavirāmāsana (99) similar to I's *vṛkṣāsana*
ekapādotthānacakrāsana (261) I—*ekapādaviparītadaṇḍāsana*
ekapādotthānajānuśīrṣāsana (144) I—*krauñcāsana*
ekapādotthitahastapādaprasaraṇāsana (110)
ekapādotthitārdhabaddhapadmāsana (110)

ekotthitaikapādaprasaraṇāsana (258) I—*ekapādakauṇḍinyāsana*
gajāsana (56) see Ś 13
garbhāsana (53) I—*yoganidrāsana*
garuḍāsana (42) same name in I
gomukhāsana (6) similar to I's *gomukhāsana*
gorakṣāsana (14) I—*baddhakoṇāsana*
grīvacakrāsana (154)
guptāsana (16)
halāsana (28) same in I
haṃsāsana (34) similar to *bakāsana* in I; another āsana has this name in I
hastabaddhapadmāsana (149)
hastabaddhaśirapādāsana (130)
hastabhujāsana (86)
hastadhārordhvapādavakrāsana (263) I—*adhomukhavṛkṣāsana*
hastapādabaddhāsana (146)
hastapādaguptāsana (13)
hastapādamerudaṇḍāsana (227)
hastapādatrikoṇāsana (217)
hastapādavistṛtāsana (175)
hastaśīrṣacakrāsana (157)
hastaśīrṣāsana (147) I—*adhomukhavṛkṣāsana*
hastasthitapādotthānāsana (117)
hastasthitatiryakūrdhvāṅgāsana (228)
hastasthitordhvapadmāsana (161)
hastotthitordhvapādaprasaraṇāsana (121)
hastotthitordhvapādatālasaṃyuktāsana (143)
jānubaddhapādāṅgulāsana (106)
jānupṛṣṭhabaddhapadmāsana (179)
jānvāsana (62) I—*vātāyanāsana*
kākāsana (36) similar to *bakāsana* in I
kalyāṇāsana (41)
kamalāsana (5)
kandapīḍāsana (131) same name and āsana in I
kandapīḍordhvanamaskārāsana (254) as above
kapotāsana (184) this āsana is not found in I but a different āsana with this name is found
karṇapīḍāsana (29) same āsana, same name in I
khagāsana (97)

khañjanāsana (195) similar to *ṭiṭṭibhāsana* in I
koṇāsana (77) I—*parivṛttapārśvakoṇāsana*
krauñcāsana (89) this is a preliminary position for *bakāsana* in I. He uses this name for another āsana
krauñcoḍḍīyānāsana (229) similar to *bakāsana* in I
kukkuṭāsana (24) same in I
kūrmāsana (22) this āsana is not found in I but a different āsana there has this name
latāsana (38)
mahāvīrāsana (105)
makarāsana (57) I—*caturaṅgadaṇḍāsana* or *nakrāsana*
maṇḍūkāsana (11)
māṇḍūkyāsana (221)
matsyāsana (37) same in I
matsyendrāsana (20) same in I
mayūracalāsana (178)
mayūrāsana 1, 2 & 3 (39) similar to I but includes variations not found in I and which have different names
mayūryāsana (40) I—*padmamayūrāsana*
merudaṇḍavakrāsana (102)
mṛgāsana (134)
mūḍhagarbhāsana (61) I—*garbhapiṇḍāsana*
muktāsana (12)
mūlabandhanābhitāḍanāsana (239)
mūlapīḍabhūnāmāsana ? (83)
muṣṭibaddhahastacakrāsana (151)
nābhidarśanāsana (118) I—*pūrvottānāsana*
nābhipīḍāsana (90)
nābhyāsana (132) similar to *kandāsana* in I
naukāsana (152) similar to *ardhanāvāsana* in I
pādagumphitotthitānāsana (199)
pādahastacatuṣkoṇāsana (91)
pādahastapṛṣṭhacakrāsana (141) I—*kapotāsana*
pādahastāsana (84) same in I
pādakuñcanāsana .(237)
pādanamaskārāsana (148) *halāsana* (?) in I
pādāṅguṣṭhaśikhāsparśāsana (135) I—*naṭarājāsana*
pādāṅguṣṭhasthitanitambāsana (186)

pādāṅguṣṭhotthitāsana (108)
pādaprasaraṇakacchapāsana (58) I—*kūrmāsana*
pādaprasaraṇasarvāṅgatulāsana (26) *daṇḍāsana* (?) in I
pādasañcalanāsana (150)
pādasantulanāsana (104)
pādatālasaṃyuktabhūnamanāsana ? (188)
pādatālasaṃyuktamūrdhasparśāsana (238)
pādatrikoṇāsana (114)
pādavakrapālyāsana (202)
pādavikalāṅgāsana (249)
padmajānubaddhotthitāsana (234) I—*kukkuṭāsana*
padmāsana (2) same in I
padmaśirāsana (98)
pārṣṇipīḍāsana (213)
pārśvakākāsana (113) I—*pārśvabakāsana*
pārśvatrikoṇāsana (257) I—*pārśvakoṇāsana*
parvatāsana (17) similar to *gorakṣāsana* in I
paryaṅkāsana (31) this āsana is not found in I; another āsana with this name is found in I
paścimottānāsana (19) same as in I
Variations:
ardhabaddhapadma
dvihastaprasaraṇa
ekapāda I—*triaṅgmukhaikapādapaścimottānāsana*
jānubaddha
jānupṛṣṭhabaddha I—*marīcāsana*
pādabaddha
pādagrīva I—*skandāsana*
pārṣṇibaddha similar to *paścimottānāsana* in I
pṛṣṭhabaddha
pṛṣṭhamuṣṭibaddha
viparītapādaprasaraṇāsana I—*upaviṣṭakoṇāsana*
pataṅgāsana (223)
pavanamuktāsana (21)
pikāsana (68)
prāṇāsana (166)
pṛṣṭhabaddhaikapādajānusparśāsana (243)
pṛṣṭhabaddhajānubhūnamaskārāsana (126)

pṛṣṭhabaddhajānusparśāsana (216)
pṛṣṭhabaddhapādāṅguṣṭhanāsikāsparśāsana (85)
pṛṣṭhabaddhapādaprasaraṇāsana (75)
pṛṣṭhabaddhāsana (248)
pṛṣṭhapādasthitāsana (182)
pūrṇasuptavajrāsana (50) similar to *suptavīrāsana* in I
pūrṇaviśrāmāsana (250) I—*śavāsana*
pūrvottānāsana (80) I—*halāsana*; another āsana has this name in I
sahajāsana (251)
śakuñyāsana (222)
śalabhāsana (120) same name and āsana in I
samānāsana (127)
saṅkaṭāsana (43)
saṅkocāsana (174)
saraṅgāsana (171) I—*gaṇḍabheruṇḍāsana*
sārikāsana (67) I—*bakāsana*
sarpāsana (71) I—*bhujaṅgāsana*
sarvāṅgabaddhāsana (165)
sarvāṅgacakrāsana (156)
sarvāṅgāsana (27) same āsana and name as in I
sāṣṭāṅgadaṇḍavatāsana (208)
ṣaṭpādāsana (122)
śavāsana (218) similar to *śavāsana* in I
śayanapādasañcalanāsana (264)
śayanotthānāsana (198)
setubandhāsana (138) same in I
siddhāsana (1) same in I
śīlāsana (103)
siṃhāsana (63) similar to the same āsana in I
śirapīḍāsana (95)
śirapṛṣṭhapadmāsana (232) I—*piṇḍāsana* in *sarvāṅgāsana*
śīrṣabaddhotthitajānusparśāsana (169) similar to *nāvāsana* in I
śīrṣacakrāsana (158)
śīrṣapādāsana (253)
śīrṣāsana (72) same in I
skandasañcalanāsana (142)
sthitordhvapādavistṛtāsana (167)
śukāsana (52)

sukhāsana (4) same in I
suptaikapādākarṣaṇāsana (119)
suptaikapādaśīrṣāsana (87) I—*yoganidrāsana*
suptaikapādordhvāsana (125)
suptapādāṅguṣṭhāsana (252)
suptapādāṅguṣṭhāsana (96)
suptavajrāsana (49) I—*suptavīrāsana*
sūryanamaskārāsana (73)
sutarmṛgāsana ? (47)
svastikāsana (3)
tāḍāsana (51) this āsana is not found in I and a similar āsana with the same name is found
ṭiṭṭibhāsana (230) this āsana is not found in I but a different āsana with this name is found
tolāṅgulāsana (180) this āsana is not found in I; it is similar to *ardhanāvāsana* in I; this is found in Swami Vishnudevananda's book
trikoṇāsana (78) same in I
tulāsana (25) I—*lolāsana* (?)
ugrāsana (164) I—*upaviṣṭakoṇāsana*
ulūkapādaprasaraṇāsana (155)
upādhānāsana (100) I—*bhairavāsana*
ūrdhvaikapādāsana (205)
ūrdhvapādatālasaṃyuktāsana (176)
ūrdhvapadmamukhabhūsparśāsana (231)
ūrdhvapadmāsana (194) given as *śīrṣāsana* variation in I
ūrdhvavajrāsana (240)
ūrdhvotthānāsana (128)
uṣṭrāsana (35) same in I
utkaṭāsana (32)
uttamāṅgāsana (225) I—*kukkuṭāsana*
uttānakūrmāsana (70) I—*garbhapiṇḍāsana*
uttānamaṇḍūkāsana (44)
uttānapādāsana (54)
utthiṣṭapadmāsana (193) similar to *parvatāsana* in I
utthitabhujotthānāsana (129) similar to *ṭiṭṭibhāsana* in I
utthitadvijānuśirasparśāsana (172)
utthitadvipādagrīvāsana (45) *dvipādaśīrṣāsana*
utthitahastadvipārśvapādaprasaraṇāsana (187)

utthitahastapādatrikoṇāsana (185)
utthitahastaprasaraṇāsana (207) I—*parivṛttatrikoṇāsana* (?)
utthitaikapādagrīvāsana (236) I—*cakorāsana*
utthitaikapādahastāsana (46)
utthitaikapādajānuśīrṣāsana (137) I—*trivikramāsana*
utthitaikapādākarṣaṇāsana (204)
utthitajānuśirasaṃyuktāsana (123) I—*uttānāsana*
utthitakumbhakāsana (107)
utthitapādahastabaddhabhūnamaskārāsana (173)
utthitārdhacakrāsana (139)
utthitaśīrṣāsana (159) I—*piñchamayūrāsana*
vajraṅgāsana (64)
vajrāsana (7) I—*vīrāsana*
vakrāsana (168) I—*aṣṭāvakrāsana*
vakṣassthalajānupīḍāsana (93)
vāmadakṣiṇapārśvaśvāsāgamanāsana (111)
vāmanāsana (235)
vikasitakamalāsana (115)
vikaṭāsana (196) I—*hanumānāsana*
viparītahastabhūnamanāsana (94)
viparītahastapādāsana (200)
viparītakaraṇāsana (215)
viparītapādamastakasparśāsana (133) I—*rājakapotāsana*
viparītapādāṅguṣṭhaśirasparśāsana (233) I—*dhanurāsana* variation
viparītapādaprasaraṇāsana (79) I—*samakoṇāsana*
viparītapadmaśayanordhvamukhāsana (224)
viparītordhvapadmāsana (203)
vīrāsana (8) a different āsana with this name is shown in I
vistṛtahastapādacakrāsana (219) I—*viparītaśalabhāsana*
vistṛtapādahastasparśāsana (209)
vistṛtapādapārśvabhūnamaskārāsana (162)
vistṛtapādāsana (160) I—*upaviṣṭakoṇāsana*
vistṛtapādordhvanamaskārāsana (255) I—*samakoṇāsana*
vivṛtakaraṇāsana (242)
vṛkṣāsana (65) another āsana has this name in I
vṛścikāsana (66) same in I
yānāsana (190)
yānoḍḍīyānāsana (145)
yonyāsana (59) I—variation of *mūlabandhāsana*

APPENDIX III

a. Alphabetical list of āsanas from the *HAṬHAPRADĪPIKĀ*

bhadrāsana 1.54
dhanurāsana 1.25
gomukhāsana 1.20
kukkuṭāsana 1.23
kūrmāsana 1.22
matsyendrāsana 1.26
mayūrāsana 1.30
padmāsana 1.44
paścimottānāsana 1.28
śavāsana 1.32
siddhāsana 1.35
siṃhāsana 1.50
svastikāsana 1.19
uttānakūrmāsana 1.24
viparītakaraṇi 3.78
vīrāsana 1.21

b. Alphabetical list of āsanas from the *GHERAṆḌASAṂHITĀ*

bhadrāsana 2.9
bhujaṅgāsana 2.42
dhanurāsana 2.18
garuḍāsana 2.37
gomukhāsana 2.16
gorakṣāsana 2.24
guptāsana 2.20
kukkuṭāsana 2.31
kūrmāsava 2.32
makarāsana 2.40
maṇḍūkāsana 2.34
matsyāsana 2.21
matsyendrāsana 2.22
mayūrapīṭhāsana 2.29
mayūrāsana 2.30
muktāsana 2.11
padmāsana 2.8
paścimottānāsana 2.26
śalabhāsana 2.39
saṅkaṭāsana 2.28
śavāsana 2.19
siddhāsana 2.7
siṃhāsana 2.14
svastikāsana 2.13
uṣṭrāsana 2.41
utkaṭāsana 2.27
uttānakūrmāsana 2.33
uttānamaṇḍūkāsana 2.35
vajrāsana 2.12
vīrāsana 2.17
vṛkṣāsana 2.36
vṛṣāsana 2.38
yogāsana 2.43

c. Alphabetical list of āsanas in the *ŚIVASAṂHITĀ*

padmāsana
siddhāsana
svastikāsana
ugrāsana

d. Alphabetical list of āsanas in the *GORAKṢASAṂHITĀ*

padmāsana
siddhāsana

e. Other texts such as *BṚHAD-YOGIYĀJÑAVALKYA*, *VASIṢṬHA-SAṂHITĀ*, do not contain āsanas at all.

APPENDIX IV

List of āsanas (not alphabetical) in the order taught by Pattabhi Jois at his Aṣṭāṅga Yoga Research Institute in Mysore. Spellings have been standardized.

1. *Sūryanamaskāra* A-9 *vinyāsa*-s
2. *Sūryanamaskāra* B-17 *vinyāsa*-s

Primary Āsanas

1. *pādāṅguṣṭhāsana*
2. *pādahastāsana*
3. *utthitatrikoṇāsana*
4. *utthitapārśvakoṇāsana*
5. *prasāritapādottānāsana*
6. *pārśvottānāsana*
7. *utthitapādāṅguṣṭhāsana*
8. *utthitapārśvasahitāsana*
9. *ardhabaddhapadmottānāsana*
10. *utkaṭāsana*
11. *vīrabhadrāsana*
12. *paścimottānāsana*
13. *pūrvottānāsana*
14. *ardhabaddhapaścimottānāsana*
15. *tiryaṅmukhaikapādapaścimottānāsana*
16. *jānuśīrṣāsana*
17. *marīcāsana A*
18. *marīcāsana B*
19. *marīcāsana C*
20. *marīcāsana D*
21. *nāvāsana*
22. *bhujapīḍāsana*
23. *kūrmāsana*
24. *garbhapiṇḍāsana*
25. *kukkuṭāsana*
26. *baddhakoṇāsana*
27. *upaviṣṭakoṇāsana*
28. *suptakoṇāsana*
29. *suptapādāṅguṣṭhāsana*
30. *suptapārśvasahitāsana*
31. *ubhayapādāṅguṣṭhāsana*
32. *ūrdhvamukhapaścimottānāsana*
33. *setubandhāsana*

Intermediate Āsanas

1. *pāśāsana*
2. *krauñcāsana*
3. *śalabhāsana*
4. *bhekāsana*
5. *dhanurāsana*
6. *pārśvadhanurāsana*
7. *uṣṭrāsana*
8. *laghuvajrāsana*
9. *kapotāsana*
10. *suptavajrāsana*
11. *nakrāsana*
12. *bakāsana*
13. *bhāradvājāsana*
14. *ardhamatsyendrāsana*
15. *ekapādaśīrṣāsana*
16. *dvipādaśīrṣāsana*
17. *yoganidrāsana*
18. *ṭiṭṭibhāsana*

19. *piñchamayūrāsana*
20. *mayūrāsana*
21. *karaṇḍāsana*
22. *vajrāsana*
23. *urdhvadhanurāsana*
24. *ekapādasarvāṅgāsana*
25. *nirālambasarvāṅgāsana*
26. *parighāsana*
27. *gomukhāsana*
28. *vātāyanāsana*

Advanced Āsanas

1. *viśvāmitrāsana*
2. *vasiṣṭhāsana*
3. *kaśyapāsana*
4. *cakorāsana*
5. *skandāsana*
6. *bhairavāsana*
7. *dūrvāsana*
8. *ūrdhvakukkuṭāsana*
9. *gālavāsana*
10. *ekapādabakāsana*
11. *kauṇḍinyāsana*
12. *aṣṭāvakrāsana*
13. *viriñcāsana A*
14. *viriñcāsana B*
15. *pūrṇamatsyendrāsana*
16. *rājakapotāsana*
17. *ekapādarājakapotāsana*
18. *viparītadaṇḍāsana*
19. *ekapādaviparītadaṇḍāsana*
20. *bakāsana*
21. *ekapādadhanurāsana*
22. *ākarṇadhanurāsana*
23. *pādāṅguṣṭhadhanurāsana*
24. *viparītaśalabhāsana*
25. *uttānaśalabhāsana*
26. *vṛścikāsana*
27. *mūlabandhāsana*
28. *kandapīḍāsana*
29. *buddhāsana*
30. *ekapādakapotāsana*
31. *suptatrivikramāsana*
32. *samānāsana*
33. *parvatāsana*
34. *utthitasvastikāsana*
35. *hanumānāsana*

Part II (Advanced Āsanas)

1. *siṃhāsana*
2. *vṛkṣāsana*
3. *viparītacakrāsana*
4. *marīcāsana E, F*
5. *marīcāsana G, H*
6. *yogāsana*
7. *bhadrāsana*
8. *siddhāsana*
9. *adhomukhapadmāsana*
10. *bhujaṅgāsana*
11. *yogadaṇḍāsana*
12. *trivikramāsana*
13. *samakoṇāsana*
14. *vīrāsana*
15. *paryaṅkāsana*
16. *dikāsana*
17. *naṭarājāsana*
18. *tiryaṅmukhottānāsana*
19. *krukacāsana*
20. *śīrṣapādāsana*
21. *paṅgukukkuṭāsana*
22. *tāḍāsana*
23. *paṅgumayūrāsana*
24. *gaṇḍabheruṇḍāsana*
25. *ūrdhvaprasāritapādāsana*
26. *tiryaṅmukhotthitatrikoṇāsana*
27. *suptakandāsana*
28. *ardhacakrāsana*
29. *tarakṣvāsana*
30. *yogapīṭhāsana*
31. *sālambaśīrṣāsana*
32. *nirālambaśīrṣāsana*
33. *parvatāsana*
34. *śavāsana*

APPENDIX V

Alphabetical list of āsanas from Krishnamacariar's *YOGAMAKARANDA*

adhomukhaśvānāsana 7
ardhabaddhapādottānāsana 4
ardhabaddhapaścimottānāsana 9
baddhakoṇāsana 13
baddhapadmāsana 18
bakāsana 21
bhairavāsana 32
bhujapīḍāsana 19
buddhāsana 30
cakorāsana 33
caturaṅgadaṃśāsana 5
dūrvāsana 35
dvipādaśīrṣāsana 28
ekapādaśīrṣāsana 27
gaṇḍabheruṇḍāsana 38
jānuśīrṣāsana 11
kapilāsana 31
kūrmāsana 22
marīcāsana 25
nāvāsana 20
nirālambasarvāṅgāsana 26
pārśvottānāsana 2
paścimottānāsana 8
prasāritapādottānāsana 3
ṛcīkāsana 36
skandāsana 34
suptakoṇāsana 24
suptapādāṅguṣṭhāsana 14
suptapārśvāṅguṣṭhāsana 15
variation given is *suptārdhapari-vṛyaikapādāsana*
tiryaṅmukhaikapādapaścimottānāsana 10
trivikramāsana 37
ubhayapādāṅguṣṭhāsana 23
upaviṣṭakoṇāsana 12
ūrdhvamukhaśvānāsana 6
uttānāsana 1 (8 kinds)
a. *adhomukhāsana*
b. *hastapādottānāsana*
c. *tiryaṅmukhottānāsana* (this is *triaṅgmukhottānāsana* in Iyengar, n.b. "triaṅg" is corrupt for "tiryaṅ")
d. *cakrāsana*
(only these 4 listed)
utthitahastapādāṅguṣṭhāsana 17
variation given is *utthitapādapaś-cimottānāsana*
utthitapārśvakoṇāsana 16
yoganidrāsana 29

APPENDIX VI

MAISŪRU MAISIRI (Yoga section describing Sri Nalvadi Krishnarajendra Wodeyar translated by Dr. T.V. Venkatacala Sastri, Professor of Kannaḍa, Mysore University)

The work is from the modern period but the language is old Kannaḍa. The piece describes a yoga session of Krishnaraja Wodeyar IV. In these verses, the āsanas are assumed to have an inner nature that is associated with their specific name. In other words, there is a mystical realization content connected with each particular āsana. A keen investigator into the value or efficacy of yoga might like to compare the attitudes and motivations of modern students of yoga. The rājā, in a number of cases, becomes the embodiment of the essence of that āsana. The āsanas thus have a much greater dimension than mere physical elements. This is not immediately noticeable to someone not familiar with the language.

115. From success in *yama,*[1] *niyama*[1] is achieved and then practising āsanas which are comfortable (*sukham*),[1] the body is balanced (*samam*), the neck and the head are in line. Then he meditates on the space between the eyebrows, exhales slowly, inhales slowly and holds the breath.

116. He takes the *padmāsana* position. He inhales slowly through the left side once. Then he retains the breath. He exhales through the right and again, inhales through the right slowly to the maximum and retains the breath once again. Then he exhales through the left side.

117. Now he is in *prāṇāyāma.* He has withdrawn the senses (*pratyāhāra*).[1] The mind is in a state of control (*nirodha*).[1] He has controlled the mind in this good position and is sunk in meditation. He sees nothing any longer and has come to *samādhi.* He is seeing the *tattva*[1]-s now and has reached a state of bliss.

118. Now he exhales through the left. Then he inhales through the left. He retains the breath. Then he exhales through the right and retains the breath again, and then giving place to *apāna* through the *suśumna* becoming the very self, he (?).[2]

119, 120, 121, and 122.[3]

123. *Svastikāsana*: He takes the position of *svastikāsana* and attains goodness as he is a wise man. His calves and thighs are folded together. He keeps his feet in the middle of his body. His body is balanced.

124. *Gomukhāsana*: He brings the left and right heel underneath the right and left buttocks. He looks like Krishna then whose cows are in front of him.

125. *Vīrāsana*: The right foot is pushed into the left thigh and the left foot into the right thigh. The elders say this is but natural for a king.[4]

126. *Kūrmāsana*: The heels press the anus, the earlier position remains the same. He looks like a tortoise. Seeing this, heavenly gods take the churning stick in their hands thinking that it is time for them to churn the ocean once again.

127. *Kukkuṭāsana*: The hands are placed between the hollow of the thighs and the calves in the *padmāsana* position and then he lifts the body up with the support of those hands pressing the ground.

128. *Uttānakūrmāsana*: From *kukkuṭāsana* he lies on his back and brings his hands on his neck to form a line. Thus he looks like a tortoise upside down.

129. *Dhanurāsana*: He takes hold of the toe of one foot and pulls it to the ear like a bow. Then he holds the stretched leg with the other hand by which he looks like an archer.

130. *Matsyendrāsana*: He holds the right leg which has a bent thigh from the back side. His right hand holds the left toe. His body is bent to the left and the face is turned back. Our king is he who has gained grand victory.[5]

131. *Paścimottānāsana*: He stretches the legs like a stick and holds the tip of the toes. His knees kiss his head caressingly.

132. *Mayūrāsana*: The elbows are placed to become a support for the navel. The body is stretched so that head and heels are balanced. He looks like a stick held aloft in the air resembling the peacock. People look at him with awe.

133. The most auspicious of āsanas which are as meritorious as living beings are *Siddha*, *Hari*, *Padma*, and *Bhadra*.

134. *Siddhāsana*: The left heel is placed between the anus and the penis. The right is placed on top of the penis. The chin is placed on the heart

at a distance of four fingers below the chin. The restrained sense organs are kept on the space between the eyebrows.

135. *Padmāsana*: The right leg is placed on the left thigh and the left leg on the right thigh. He holds the toes with the hands crossed behind the back. The chin is placed on the chest. He meditates on the tip of the nose. Thus the lotus-eyed king sits performing *padmāsana*.

136. *Naraharyāsana* or *Siṃhāsana*: The mouth is fully open. He concentrates closely on the tip of the nose. He resembles him with fearful countenance. His heels are placed below the testicles crossing each other. His free hands are pressing on the knees. He is verily Narasiṃha, the god.

Notes

[1]These are technical terms from Patañjali's *YOGASŪTRAM*.

[2]Original unclear.

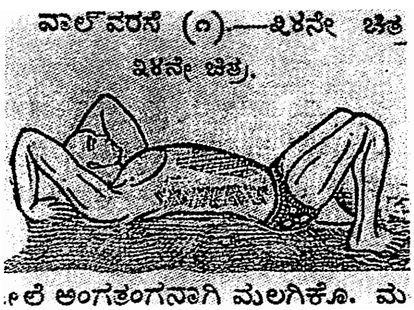
[3]These are general verses about yoga therefore omitted here.

[4]That is, *vīra* means heroism and the heroism is one of the inherent traits of a royal personage.

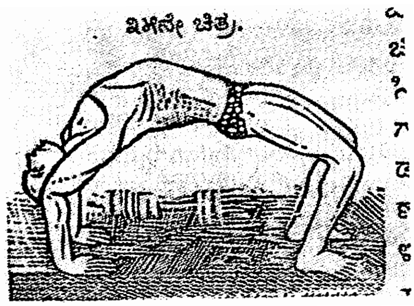
[5]Original confused.

APPENDIX VII

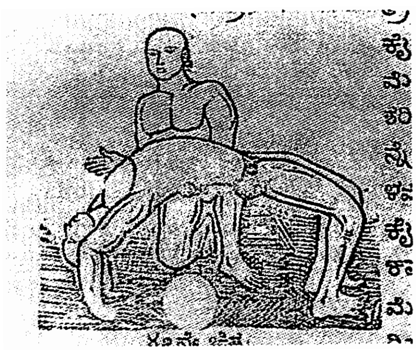
Photographs from the *VYĀYĀMADĪPIKĀ* illustrating source material for yoga āsanas in the western gymnastics manual written by the Mysore Palace gymnasts



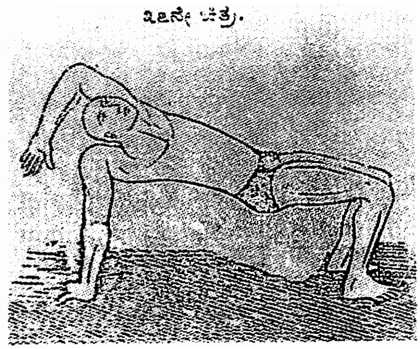
1. *ūrdhvadhanurāsana* preparation



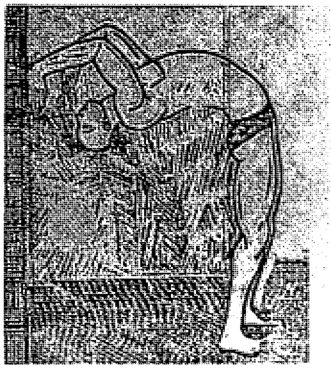
2. *ūrdhvadhanurāsana*



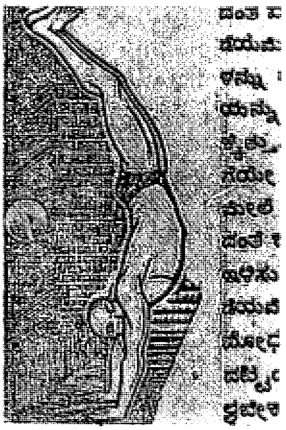
5. *viparītacakrāsana* showing how the movement is taught



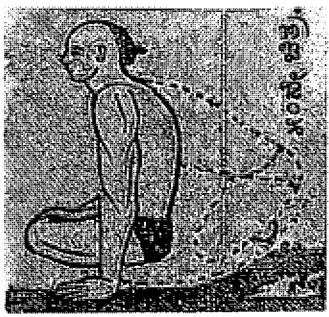
6. *maṇḍalāsana* or that type of movement



3. walking down the wall
(preparation for backbends)



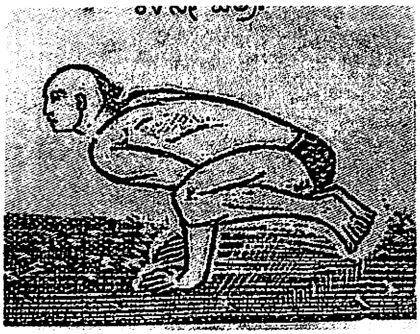
4. handstand



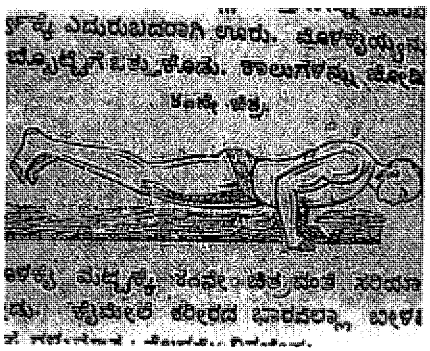
10. *lolāsana*



7. *aṣṭāvakrāsana*



8. *bakāsana*



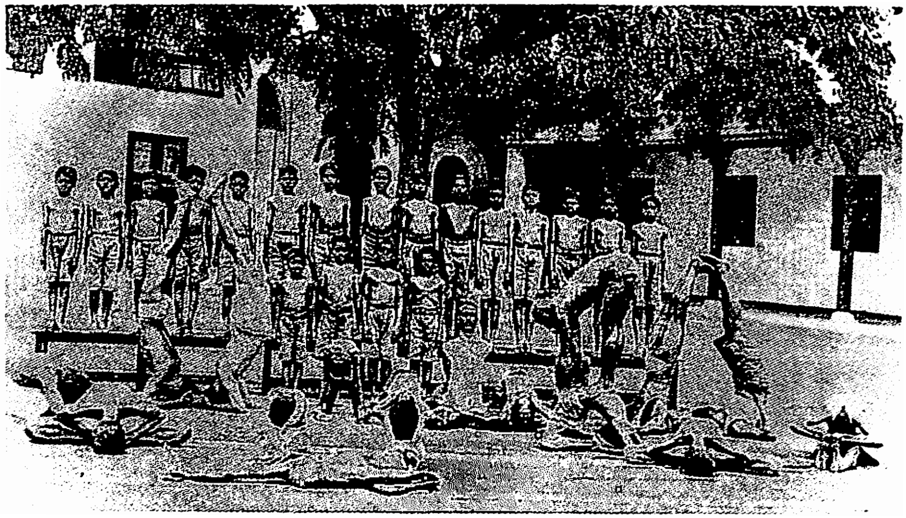
9. *mayūrāsana*

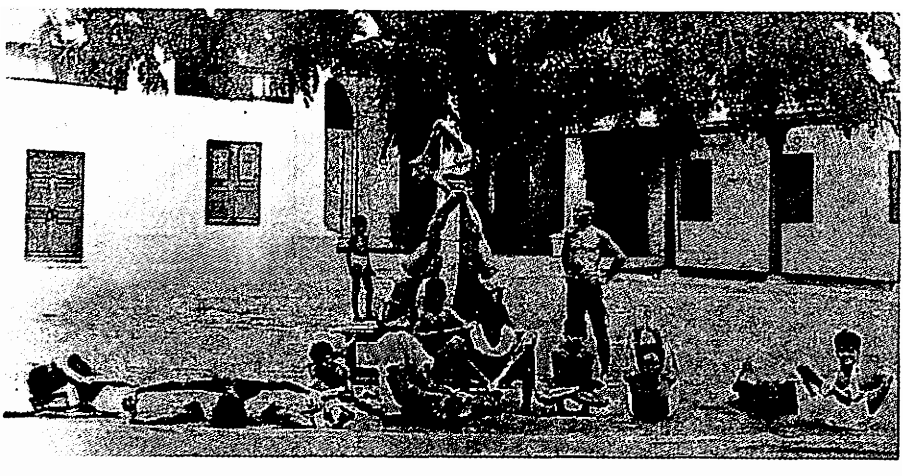
APPENDIX VIII

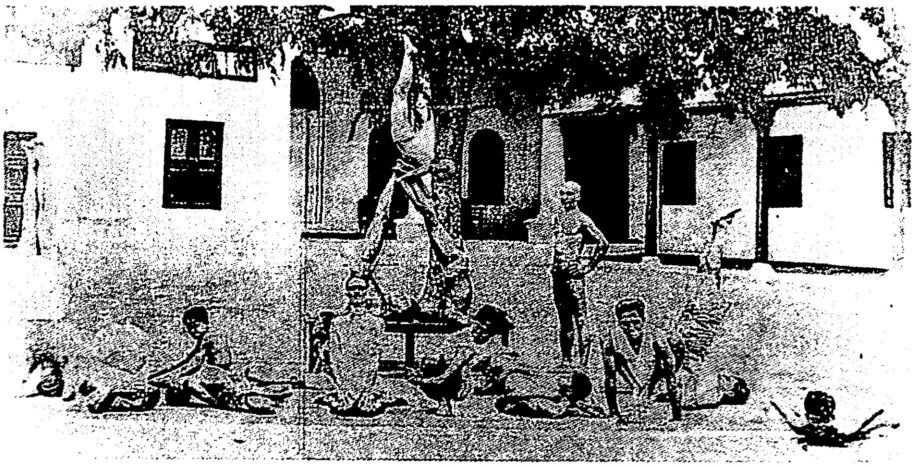
Photographs found in Krishnamacariar's *YOGAMAKARANDA*

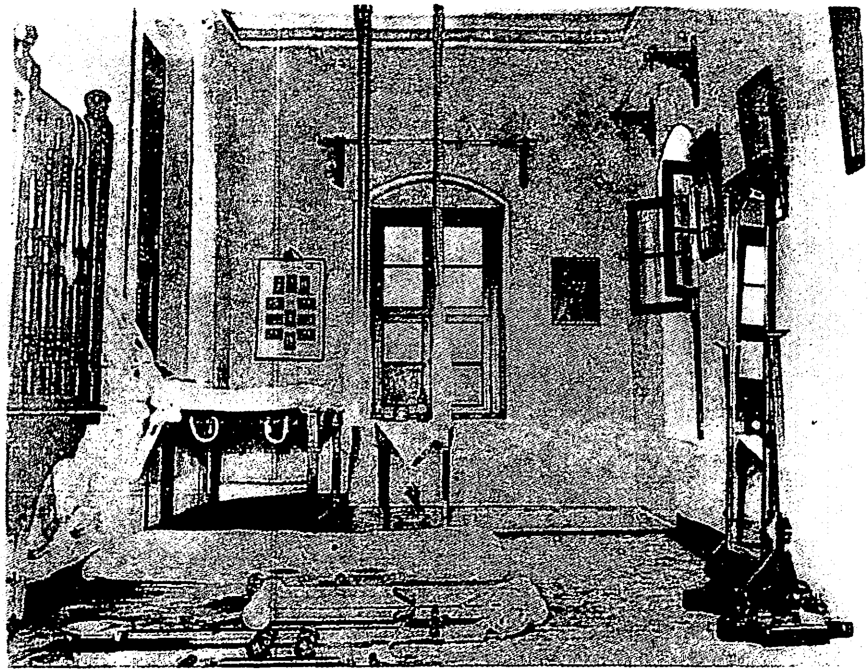
1. **Three photographs of the groups of students from the yogaśālā showing the strong gymnastic influence in the yogaśālā.**

2. **Photograph of the yogaśālā showing the gymnastic equipment and the ropes.**









APPENDIX IX

Alphabetical list of āsanas from the *ŚRĪTATTVANIDHI*

ajāsana 25
āliṅgāsana 96
anantāsana 1
añjalikāsana 122
aṅkuśāsana 3
araṇyacātakāsana 89
ardhacandrāsana 95
ardhapaścimottānāsana 107
aśvasādhanāsana 73
baddhapadmāsana 33
bakāsana 30
bālāliṅgāsana 97
bhadrāsana 77
bhāradvājāsana 28
bhārāsana 99
cakrāsana 35
cātakāsana 26
daṇḍāsana 65
dhanurāsana 109
dhenukāsana 58
dhruvāsana 56
dhvajāsana 7
dṛṣadāsana 19
dviśīrṣāsana 46
gajāsana 13
garbhāsana 113
garuḍāsana 39
grahāsana 50
haṃsāsana 45
hariṇāsana 69
hastāṅgulibaddhāsana 116
hṛjjānusaṃyogāsana 117
kadambāsana 91
kākāsana 27
kāmapīṭhāsana 83
kāñcyāsana 92
kandukāsana 6
kapālāsana 31
kapotāsana 57
kaupīnāsana 110
khaḍgāsana 34
krauñcāsana 67
kubjāsana 52
kukkuṭāsana 36
kukkuṭodānāsana 88
kulālacakrāsana 98
kuṭṭanatrayāsana 120
lāṅgalāsana 17
luṇṭhāsana 20
mālāsana 44
mārjārottānāsana 82
matsyāsana 14
matsyendrapīṭhāsana 102
mayūrāsana 32
meṣāsana 87
mūsalāsana 61
nāradāsana 100
narakāsana 8

naukāsana 4
nyubjāsana 114
pādamastakasaṃyogāsana 115
padmāsana 79
pādukāsana 41
paṅgukukkuṭāsana 112
paṅgumayūrāsana 111
paraśvadhāsana 16
parighāsana 11
paroṣṇyāsana 63
parpaṭāsana 93
parvatāsana 43
paryaṅkāsana 5
pāśāsana 47
preṅkhāsana 94
preṅkhāsana 118
rathāsana 23
ṛkṣāsana 18
śaṅkvāsana 22
sarpāsana 12
sarpāsana 42
śaśāsana 24
śavāsana 70
siddhāsana 80
siṃhāsana 76
śukāsana 71
sukhāsana 75
śuktyāsana 105
śūlāsana 40
svastikāsana 59
svargāsana 101
śyenāsana 38
tāṇḍavāsana 55
tarakṣvāsana 15
tiryaṅnaukāsana 84
tittīryāsana 29
trikūṭāsana 21
trivikramāsana 62
tṛṇajalukāsana 60
ucchīrṣakāsana 48
uḍḍānāsana 119
ūrdhvapaścimottānāsana 108
ūrṇanābhyāsana 49
uṣṭrāsana 54
utkaṭāsana 104
utpīḍāsana 53
uttānakūrmāsana 85
uttānapādāsana 74
uttānāsana 2
utthānotthānāsana 106
vajrāsana 68
vānarāsana 37
varāhāsana 66
vetrāsana 9
vimalāsana 51
viparītanṛtyāsana 90
vīrāsana 78
viratāsana 86
vṛkṣāsana 10
vṛntāsana 72
vṛṣapādākṣepāsana 81
yogāsana 64
yogapaṭṭāsana 121
yonyāsana 103

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